

Vintage Style Jewelry

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- bead stitching
- stringing
- wirework
- metal clay

Learn expert techniques for making costume jewelry



SPECIAL FOLD-OUT SECTION
Jewelry history

PLUS:

Where to shop for beads and components

How to repair and care for your jewelry

What to look for when buying buttons

Make this beautiful necklace by Diane Hyde, p. 30.

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Vintage



on the cover

Make Diane Hyde's Art Nouveau-style necklace using the instructions on p. 30-33.

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From the Editor

SOME WORDS HAVE cachet. The word "vintage," for example, needs no modifier regarding wine: A good vintage is highly prized. Like fine wines, vintage styles are select representations of their times. We may be drawn to styles from a specific period, such as Victorian. Or, we may simply appreciate the timeless quality of a vintage design.



Bead&Button's mission is to introduce contemporary, original jewelry designs. That's why we're so enthusiastic about *VintageStyle Jewelry*. Our goal is to apply a new "attitude" to classic styles. We also offer a complete resource that inspires you to be creative, and we have instructions to help you learn.

The projects in this issue are original, wearable, and timely. Our editors created 15 designs that you can make using your own ideas. We also have 64 pages of new designs in a variety of techniques that will help you develop your beading skills. And, we've included how-to information on finding sources, restoring jewelry, and shopping for buttons. Two nationally known designers offer their insights and jewelry-making instructions: Diane Fitzgerald, p. 38, and Diane Hyde, p. 26 and 30.

Finally, read about jewelry history in our center section: "Recent eras in jewelry history." Relax and enjoy *VintageStyle Jewelry*!

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Staff Designers

The talented designers of 15 original projects featured in *VintageStyle Jewelry* reveal their favorite eras and styles.



Anna Elizabeth Draeger
Associate Editor
Bead&Button magazine

I have been influenced by the Victorian era more than any other period when it comes to designing jewelry. I love the moody, dark look of the jewelry from that time, as well as the romanticism and femininity that it projects. I enjoyed working on

this special *VintageStyle Jewelry* publication because I could design several projects and provide the instructions for you. It was also fun to see the pieces that other staff members created for our design challenges: Designer's Choice, p. 11, and Second Chance, p. 51.

You can find more of my designs at <http://web.mac.com/beadbiz>. You can e-mail me at adraeger@BeadAndButton.com.



Julia Gerlach
Managing Editor
Bead&Button magazine

For me, the most rewarding aspect of working on *VintageStyle Jewelry* has been learning about jewelry history and how the styles of each era lend visual cues in the materials used or evidence of the manufacturing method.

While I find it difficult to point to a favorite style of jewelry, I particularly admire the philosophy behind the Arts and Crafts Movement — that artwork and jewelry should be handmade. I enjoy seeing the signs that something was lovingly handcrafted and cleverly engineered to make use of simple materials and techniques. Perhaps that's one reason I enjoy beading: It's definitely a hands-on art form!

You can reach me at jgerlach@BeadAndButton.com.



Addie Kidd
Associate Editor
Art Jewelry magazine

My favorite vintage-jewelry era is the Art Nouveau period. I am in awe of its complex yet unpretentious beauty. I'm drawn again and again to the sweeping lines of colorfully hued enamel leaves and flowers found in Art Nouveau styles,

as well as the figures with flowing hair.

Yet, when I make my own jewelry designs, whether I use metal, beads, metal clay, or a combination of materials, I usually employ a clean-lined, modern aesthetic. I suppose as artists we all reflect our surroundings. Maybe that's why I have such nostalgia for the Art Nouveau era. Judging from its sophisticated earthiness, I think the late 1800s would have been a fun time to be a jeweler.

You can contact me at akidd@ArtJewelryMag.com



Lynne Soto
Associate Editor
Bead&Button magazine

I have been a history buff since I was a child and studied the lives of the first French Canadians to settle in the midwestern United States. The fact that my ancestors were French Canadian brought my history lessons to life. My interests expanded

as I learned more about ancient and modern events in history. But I have always been drawn to art and culture above politics. I love learning about what people of the past wore, the houses they lived in, and how they enhanced their lives beyond everyday routines.

My favorite period is the 1920s. I'm attracted to this decade between the World Wars because it was a time of great creativity in painting, literature, architecture, fashion, and jewelry design. The popular Art Nouveau and Art Deco styles from the '20s illustrate freedom from past artistic constraints. This has made them enduring styles that have retained their popularity to the present.

You can e-mail me at lsoto@BeadAndButton.com.



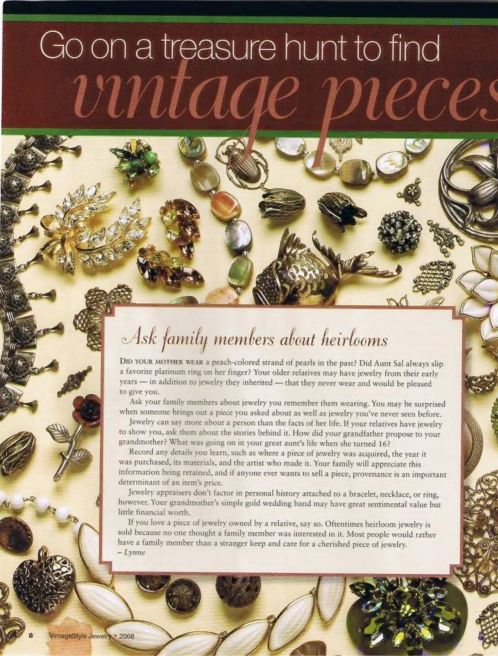
Terri Torbeck
Contributing Editor
Bead&Button magazine

Art Deco jewelry attracts me because of its crisp, elegant designs, and its innovative use of a wide variety of materials, including metal. Art Deco concepts were based on classical forms, but were also influenced by Precisionism, a less radical

form of Cubism. I was not initially drawn to Art Deco architecture, but when I saw Art Deco-style jewelry, I was delighted. Over time, I've grown to love the architecture, too.

You can contact me at terri1@aol.com.

Go on a treasure hunt to find *vintage pieces*



Ask family members about heirlooms

DID YOUR MOTHER WEAR a peach-colored strand of pearls in the past? Did Aunt Sal always slip a favorite platinum ring on her finger? Your older relatives may have jewelry from their early years — in addition to jewelry they inherited — that they never wear and would be pleased to give you.

Ask your family members about jewelry you remember them wearing. You may be surprised when someone brings out a piece you asked about as well as jewelry you've never seen before.

Jewelry can say more about a person than the facts of her life. If your relatives have jewelry to show you, ask them about the stories behind it. How did your grandfather propose to your grandmother? What was going on in your great aunt's life when she turned 16?

Record any details you learn, such as where a piece of jewelry was acquired, the year it was purchased, its materials, and the artist who made it. Your family will appreciate this information being retained, and if anyone ever wants to sell a piece, provenance is an important determinant of an item's price.

Jewelry appraisers don't factor in personal history attached to a bracelet, necklace, or ring, however. Your grandmother's simple gold wedding band may have great sentimental value but little financial worth.

If you love a piece of jewelry owned by a relative, say so. Oftentimes heirloom jewelry is sold because no one thought a family member was interested in it. Most people would rather have a family member than a stranger keep and care for a cherished piece of jewelry.

— Lynne

If you haven't used vintage jewelry in your projects before, you're in for some fun. Not only will you enjoy creating your own jewelry from vintage pieces, you'll find the search for beads and components to be a creative process as well. Take some tips from four jewelry magazine editors, who share their advice on sources of vintage jewelry and components.

Arrive early at estate sales

ESTATE SALES ARE EXCELLENT PLACES to find one-of-a-kind vintage and modern jewelry perfect for disassembling into components. Usually held in the estate owner's home, these sales consist of all of the household items remaining after family members have selected their favorite pieces.

Check your local paper for estate-sale listings that advertise jewelry, and make a list of the ones you plan to attend. Arrive early on the first day of the sale. Keep your eyes open for the unexpected: Everything tagged in the house is for sale.

If you see a unique piece of jewelry you must own, buy it right away. But if your heart's not set on the piece, go back to the sale on the second day, when most items are newly discounted and the seller is more likely to negotiate.

If you spot something pricey or special, placing a silent bid on it may win you the piece. Bids are tallied at the close of the first day, with the highest bid winning the item. Since the price may drop by half on the second day, bid more than 50 percent of the tag price if you want to secure the "prize" for yourself.

— Addie



Use the Internet wisely

THE INTERNET HAS BROUGHT THINGS THAT were once difficult to find within easy reach. For instance, you no longer have to wait for precious items to appear at your local antique mall or thrift store. Now you can power up your computer and, with a few clicks, find amazing vintage jewelry and components in the convenience of your own home. You can even do it in the middle of the night when you can't sleep because you want to find the right component to complete your jewelry project.

Be aware that you will also find misrepresented and overpriced jewelry. However, a little research and caution will take you a long way to finding lots of treasures and great deals on the Internet.

First, don't forget that there is a person placing the content on each Web site. If you have questions about the items you see, don't hesitate to send an e-mail or call the Web site phone number. The quality of the response you receive will give you insight into how well the business is run and whether you want to make a transaction.

Finally, if you see something you like, but you're not sure you want to purchase it just yet, jot down the address, bookmark the page, or make a printout. It's easy to think that you'll remember where you saw an item, but chances are, if you try to backtrack, you may never find it again.

— Julia

Peruse antique shops for surprises

VISITING SEVERAL ANTIQUE SHOPS on the same day makes for a fun and fruitful outing. When the mood hits for a shopping day, visit five or six shops where you can rummage through all sorts of items from the past.

Many antique shops carry Victorian jewelry, a lasting style that appeals to people who love jewelry in general. Victorian design is both feminine and moody, and if you find jewelry made during this era, you won't have to settle for its contemporary gothic incarnation, which can go beyond moody to cemetery-worthy.

Even if you don't have a preference for a specific era of design, simply peering into the glass jewelry cases, past the kitsch and the salt-and-pepper shakers, can be rewarding. You never know what will catch your eye — perhaps something that gets its sparkle from 19th century garnets.

Finding a special piece of jewelry is a nice surprise — a surprise that holds a mystery. Try to imagine who owned the piece, what she was like, and how it came to be in a store instead of a granddaughter's jewelry box.

Once you make your purchase, you'll probably be tempted to keep the jewelry as you found it. Don't be overly concerned about leaving it intact, or it will end up in the bottom of your own jewelry box. Think about what you could make with the components if you took the piece apart and gave it new life.

When you wear your "new" jewelry to your next event or family gathering, you may spark the memories of someone who once wore a similar piece. It's a good way to keep jewelry — and memories — alive.

— Anna



Designer's Choice

If you've ever been stopped in your tracks by an unattainable piece of jewelry, read on. You might see a vintage design while paging through an old magazine or admire a relative's bracelet while table-hopping at a family reunion. Even though the coveted piece is not available, you can make a new design that is just as beautiful as the one you admired.

In planning *VintageStyle Jewelry*, the *Bead & Button* editors challenged each

other to find a piece of jewelry and create a new design inspired by the original. This Designer's Choice challenge grew to include step-by-step instructions for the new designs so you can make these pieces, too.

Select the Designer's Choice projects you like best and remake them in your own style. Then, we challenge you to create a fresh design from a piece of jewelry you admire.

ACTING:

Prim
and
proper

A dainty pearl collar is styled with Sammie's pearl.

It must be admitted that a section of our press has been in the habit of saying that the "dumb" are the "dumbest" and "brutest," and the "most" who were ever there, and that because they are "dumb" that when they are "most" they are the "dumbest" and "brutest" ever. I am sorry to say that I have never heard any such thing between the pages of any of the papers of the "dumbest" and "brutest" ever. I have heard of the "dumbest" and "brutest" ever, but I have never heard of the "dumbest" and "brutest" ever.



Cup-chain conundrum

by Anna Elizabeth Dr...

Mesh findings define the shape of sparkling earrings with lots of movement

I HAVE ALWAYS BEEN DRAWN to the flash of rhinestones, so when these earrings caught my eye while shopping at an antique shop, I knew I had to have them. Unfortunately, upon closer inspection, I found that some of the crystals had darkened over time, tarnishing my earlier excitement. The earrings' basic construction is cup-chain soldered together, but since I am not a wiz at soldering (yet), I decided to try an alternate method. After searching for fitting findings, I called Diane Hyde. She graciously provided the perfect mesh findings, which allowed me to complete these dazzling earrings.

stepbystep

[1] Decide on your desired design, and carefully cut the cup-chain apart with your wire cutters (photo a). For each of my earrings, I cut two 2-in. (5 cm) pieces, two 2½-in. (6.4 cm) pieces, and one 2¾-in. (5.7 cm) piece of cup-chain.

[2] Lay out the chains, making sure the design is wide enough to cover the mesh finding (photo b).

[3] Cut the 24-gauge wire into 14 2-in. (5 cm) sections. Bend the wires in half (photo c).

[4] Hold the 2½-in. (5.7 cm) cup-chain section up to the middle of the mesh finding. Slide the wire ends through two adjacent holes of the mesh finding from front to back, straddling the cup-chain between two cups (photo d). Cross the wires in the back of the mesh finding.

[5] Using your chainnose pliers, twist the wire to snug the cup-chain up to the mesh finding (photo e). Leaving a ¾-in. (3 mm) piece of twisted wire,

trim the wire. Bend the twisted wire over to lie flat against the back of the mesh finding.

[6] Keeping the cup-chain as straight as possible, attach it to the mesh finding between the next two cups. Repeat to secure the cup-chain across the surface of the mesh finding.

[7] Position a 2-in. (5 cm) section of cup-chain next to the first, and repeat the wiring process. Continue to attach the remaining cup-chains in the same manner. Try not to wire the cup-chain too close to the edge of the mesh finding, as it will make it very difficult to attach the back of the finding.

[8] When all of the chains are attached, align the earring back with the mesh finding, and use chainnose pliers to bend the prongs over the front (photo f). (I had to cut one of my prongs a little bit to get it to lie properly.)

[9] Repeat steps 1–8 to make a second earring. ●



MATERIALS

earrings

- 2 yd. (1.8 m) 24-gauge craft wire to match findings
- 12 in. (30 cm) 2 mm crystal cup-chain (Doll Artist's Workshop, mindolls.com)
- 2 ½ in. (1 cm) mesh domes with post earring backs (Designer's Findings, designersfindings.net)
- chainnose pliers
- wire cutters



Look for interesting shapes to turn any mesh finding into a glittering accessory. Cup-chain also comes in a variety of sizes.



BRAIDING

Bewitching braids

Go beyond the basics
to make a collar of intertwining
beaded braids

by Julia Gerlach

WHEN I SAW this blue-and-white 1940s necklace made of two interconnected flat four-strand braids (right) in an antique store, I knew I wanted to make a braided necklace. My version, which combines a round braid with a flat braid, is daintier than the original, but still makes a unique impression.

step/step

Preparing the strands

[1] On 30 in. (76 cm) of DandyLine or Power Pro, attach a stop bead (Basics, p. 87), leaving a 4-in. (10 cm) tail.

[2] Cut a strand of 12³ three-cut seed beads near the top of the hank (where the strands are tied together), and transfer approximately 20 in. (51 cm) of beads to the thread in one of two ways:

- Tie the working thread to the end of the strand of 12³s with a square knot (Basics), and gently slide the beads from the hank to the thread.

- Hold the end of the strand between your index and middle fingers, draping the strand of beads over your thumb. Insert your needle through the beads on the strand (photo a), and slide them onto your working thread.

[3] Attach a stop bead to the end of the strand, snug up the

beads between the stop beads, and set it aside.

[4] Repeat steps 1–3 to string a total of eight strands of 12³s.

[5] Repeat steps 1–3 to string a 22-in. (56 cm) strand and four 18-in. (46 cm) strands of Charlottes.

[6] Cut two 3-in. (7.6 cm) pieces of wire, and make a wrapped loop (Basics) at one end of each.

[7] Gather one end of each of the four 18-in. (46 cm) strands of Charlottes. Without removing the stop beads, tie the strands together with a square knot, and then tie the group to one of the wrapped loops (photo b) with a surgeon's knot (Basics). Dot the knot with glue, and let it dry. Trim the tails within $\frac{1}{4}$ in. (6 mm) of the knot.

[8] Repeat step 7 with the remaining strand of Charlottes and the strands of 12³s (photo c). If you wish, separate the 12³s into two groups of four strands each before tying them.

Braiding and finishing

[1] Using a T-pin, secure the wrapped loop with the attached strands to a work surface or a polyfoam board. Pin the 22-in. (56 cm) strand and the strands of 12³s to the side. Spread out the four 18-in. (46 cm) strands. To begin the round four-strand braid, set up the strands as follows:

- Cross the second strand over the third strand and under the fourth strand, and cross the third strand over the first strand (figure 1).

- Cross the first strand over the fourth strand (figure 2).

[2] To work the round braid, cross the far left strand behind the next two strands, and cross back over the second strand from the right. It is now the inside-left strand (figure 3).

[3] Cross the far right strand behind the next two strands on the left. Come out between the

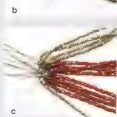


FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



d



e



f



g



h



i



j



k



l

MATERIALS

necklace 19½ in. (49.5 cm)

- hank or 30-g size 12" three-out seed beads
- hank or 20-g size 13" or 15" Charlottes
- clasp
- 2 lipin = 1.3 cm; cones with 1/4-in. (1 cm) opening
- 6-in./15 cm/20-gauge sterling silver wire, half-hard
- DandyLine 15 to test or Power Pro 10 to test
- beading needles, #12
- G-S Hypo Cement
- self-healing polyfoam board or work surface
- Tips
- chainnose pliers
- roundnose pliers
- wire cutters

two left-hand strands, and cross back over the second strand from the left. It is now the inside-right strand (figure 4).

[4] Repeat steps 2 and 3 for the length of the strands. You may need to release some tension in each strand as you work by sliding the stop bead at the end away from the braid a bit. Don't release too much tension, though, or the thread will show.

[5] Test the length of the braid, and add or remove beads if necessary.

[6] Tie the ends with a square knot and then tie them to the remaining wrapped loop with a surgeon's knot (photo d). Dot with glue, and let it dry. Trim the tails within ¼ in. (6 mm) of the knot.

[7] So that your finished neck-

lace will lie nicely, pin the round braid to your work surface in the shape your necklace will be, taking into consideration the length of the clasp and the cones you'll be using (photo e).

[8] Separate the eight strands of 12's into two groups of four strands each. Position the 22-in. (56 cm) strand of Charlottes between the round braid and the strands of 12's (photo f).

[9] Cross the left-hand group of strands over the middle group (photo g). Try to keep the groups of four strands flat as you work the braid.

[10] Pass the single strand through the nearest loop on the round braid (photo h), and then cross it over the middle group (photo i).

[11] Cross the left-hand group

over the single strand in the middle (photo j).

[12] Cross the right-hand group over the middle group (photo k).

[13] Continue braiding for the length of the round braid. Each time the single strand of Charlottes is on the right, pass it through the nearest loop of the round braid. When you reach the end, tie each group of strands with a square knot, and then tie the groups to the wrapped loop. Dot the knots with glue, and trim.

[14] Slide a cone onto the wire above one of the wrapped loops. Make the first half of a wrapped loop, attach one half of the clasp (photo l), and finish the wraps. Repeat on the other end of the necklace. ●

How to shop for vintage buttons

by Janet White

I LOVE VINTAGE BUTTONS. Just like you, I have lots of practice speed-dressing with zippers, Velcro, snaps, and, yes, mass-produced buttons. But I adore vintage buttons because they evoke earlier fashion eras in which details mattered.

Vintage buttons call to mind a time when the material, color, shape, size, and functionality of buttons spoke to the style of the garment and its period. This conjuring of elaborately dressed men and women, coupled with an appreciation for simple items skillfully designed and carefully crafted, explains my love for these small pieces of art.

My passion has led me to seek the best sources for these unique objects. The search is exciting and can be all-consuming. You can find vintage buttons at flea markets, antique sales, vintage-textile shows and shops, estate sales, in small button shops across the country, and at button society events.

You can also find knowledgeable button sellers at many of these places. Most people who collect, trade, and sell vintage buttons do so because they have acquired a knowledge base about these distinctive "gems."

Find an expert

Finding a dedicated button seller who knows the value of buttons and offers a wide selection at fair prices is an important first step in choosing a vintage button. Do your research. Use the Internet and other resources to locate shops and additional sources of vintage buttons.

Do some comparison shopping before you buy, in part to find a knowledgeable seller of vintage buttons. Ask her to explain the materials, fashions of quality, and the prices of specific

buttons before you buy them. Ask about vintage styles, button construction, and value.

You can gather detailed information from several knowledgeable sources in one day by attending a button society show. Talk to the sellers about their buttons and ask as many questions as you can. If you are in the United States, visit nationalbuttonociety.org to find a button society near you.

Once you have made a connection with a button source, you'll be eager to start shopping for real. Impulse buying is exhilarating, but what if you must choose the perfect button or series of buttons to complement a planned project? Here are some suggestions to help you make the right choice.

Plan your project

If you go to a button shop or show, the variety of buttons can be overwhelming. It's good to know what you need before you go. Think about your project. How many buttons do you

Enamel completes an elegant 1 1/2-in. (2.7 cm) brass button.



Faux tortoiseshell holds a Bakelite horse head, 1 1/2-in. (3.8 cm).

need? Do they need to match or do you want an eclectic mix? Does the tone of your design require a natural material, such as ivory, bone, wood, shell, or clay? Is metal — brass, copper, pewter, silver, or steel — called for? Do you need the bright colors and glowing translucency of plastics, such as Bakelite and Catalin, or the clarity of glass?

Most button stock is arranged by type, such as material, and that's a plus once you get to a shop. If you're thinking about using metal buttons, for example, you can at least narrow your search to metal.

Color, shape, size, and function are additional filters for your search. When you're window shopping, look at how material affects color. Ceramic



This 1 1/2-in. (2.9 cm) steel button is embellished with enamel.



François Hugo designed this 1 1/2-in. (2.9 cm) brass button, circa 1950.



Mexican artist Hector Aguilar cast his 1-in. (2.5 cm) button in silver, circa 1950.



This 1-in. (2.5 cm) button is made from dyed shell.



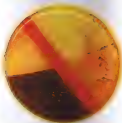
This glazed ceramic button has a diameter of 1 1/4 in. (3.5 cm).



A pinwheel effect defines this 1 1/4-in. (3.5 cm) enamel button.



This 3/4-in. (2.2 cm) silver and enamel button has a beautiful summer motif.



Five Bakelite segments were applied to a gold-colored base in this 2-in. (5 cm) button.

glazes exude radiant hues. Metal buttons may feature bright enamel finishes or have glass embellishments in many colors. Shiny versus dull is always a consideration. The subtle color variations in natural tagua nut (also known as vegetable ivory), may suit your design.

Button collectors prize buttons in unusual shapes. Squares, triangles, and ovals add interest. And the size of your buttons affects your design. A large one makes a bold statement; a small one suggests attention to detail.

Function matters

Your project may have functional requirements that only you can determine, based on the construction of your finished piece. If you need a button with holes, how many holes are best? What size holes do you need? Would a button with a soldered shank work better for you? Does the thickness matter?

Here's where your trusted button seller comes in. Don't be

shy about sharing project ideas and questions with an expert.

If matching buttons are a concern for your project, ask about them at the beginning of your conversation, so that the button seller can point you in the right direction. Amounts of matching vintage buttons vary widely. Many are one-of-a-kind or are available in limited numbers, and a button seller may have three matching buttons or a boxful.

People in the button business generally offer vintage buttons without flaws. But before you buy buttons at a flea market or yard sale, evaluate the condition of the pieces you select. Look for scratches, uneven color, or other flaws. Faced with several

options that suit your project, always select the most flawless pieces you can afford.

As with any other shopping mission, compare prices before you buy. Good vintage buttons may cost anywhere from \$5 for a fairly common button to several hundred dollars for an extremely rare collector's piece. Buttons may also be priced in sets, with quantity factored into the price tag.

Enjoy your purchase

All of your selection criteria play into the price you'll pay for your buttons. Of course, sometimes when you find that perfect something, it becomes invaluable, no matter what it costs.

Once money changes hands and the buttons are yours, you can turn to making the project that spotlights your prized vintage buttons. ■



Steel and shell beautify a 1 1/4-in. (3.8 cm) wood button.



A design under glass is set in brass on this 1 1/4-in. (3.2 cm) button.



This carved tagua-nut button has a diameter of 1 1/4 in. (2.9 cm).

National Button Society offers membership, resources

The National Button Society was organized in 1938 to preserve the historical significance of buttons, promote research, and foster an exchange of buttons and information among its members. Annual membership is \$25 and includes five eullets. Visit the society's Web site: nationalbuttonociety.org.

Janet White has been a member of the National Button Society for 14 years and currently serves on the society's board of directors. She specializes in French-chen buttons from 1850 to 1960. Buttons from Janet's collection accompany this article and illustrate the variety of vintage buttons available from many sources. You can write to her at janet.jan.white@gmail.com.



A circular netting collar made of dark, intricate mesh. It is adorned with several vintage buttons of various designs, including floral and geometric patterns, interspersed with small, dark beads. The collar is displayed against a light, textured background.

Nostalgic netting

Display vintage buttons in an
elegant netted collar

by Julia Gerlach

BEAD NETTING IN A PALETTE of silver and hematite makes a complementary backdrop for an assortment of vintage glass buttons of the same hue.

stepbystep

[1] On a comfortable length of thread, leave a 10-in. (25 cm) tail, and attach a stop bead (Basics, p. 87).

[2] Pick up one 11° and five 13° (figure 1, a-b). Skip the last 13°, and sew back through the next 13° (c-a). Pick up three 13°s, and sew through the 11° (c-d).

[3] Pick up two 13°s, one 11°, two 13°s, one 11°, and four 13°s (d-e). Skip the last 13°, and sew back through the next 13° (e-f).

[4] Pick up two 13°s, one 11°, and two 13°s, and sew through the first 11° picked up in the previous step (f-g). Pick up two 13°s, one 11°, and one 13°, and sew through the middle 13° in the group above the top 11° (g-h). Pick up three 13°s, skip the last 13° picked up, and sew back through the previous 13° (h-i).

[5] Continue working rows of netting as follows:

Row 3: Pick up three 13°s, and sew back through the next 11° (j-k). Pick up two 13°s, one 11°, and two 13°s, and sew through the

next 11° (l-k). Pick up three 13°s, a color A 3 mm fire-polished bead, and one 13°. Skip the last 13°, and sew back through the A and the 13° above it (k-l).

Row 4: Pick up two 13°s, one 11°, and two 13°s, and sew through the next 11° (m-n). Pick up two 13°s, one 11°, and one 13°, and sew through the middle 13° in the group above the top 11° (m-n). Pick up three 13°s, skip the last 13° picked up, and sew back through the next 13° (n-o).

Row 5: Pick up three 13°s, and sew through the next 11° (o-p). Pick up two 13°s, one 11°, and two 13°s, and sew through the next 11° (p-q). Pick up four 13°s, skip the last 13°, and sew back through the previous 13° (q-r).

Row 6: Pick up two 13°s, one 11°, and two 13°s, and sew through the next 11° (r-s). Pick up two 13°s, one 11°, and one 13°, and sew through the middle 13° in the group above the top 11° (s-t). Pick up three 13°s, skip the last 13° picked up, and sew back through the next 13° (t-u).

Rows 7-102: Repeat rows 3-6, alternating



FIGURE 1

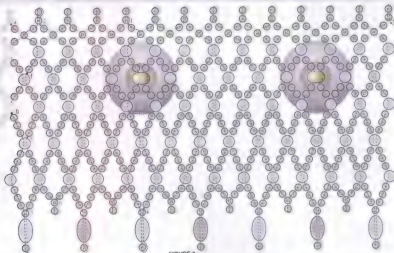


FIGURE 2

MATERIALS

- necklace 18½ in. (47 cm)
- 7 vintage buttons, approximately 1½ in. (1.3 cm)
- 3 mm fire-polished beads
- 34 color A
- 33 color B
- 10-g size 11⁺ seed beads
- hank or 20-g size 13⁺ Charloottes
- nylon beading thread
- beading needles; #13

color A and color B 3 mm beads, until you have 13 As and 12 Bs. Add thread (Basics) as needed.

Row 103: Work the first two stitches of the next row as in row 3 (figure 2, a-b). To extend the length of the row, pick up three 13^s, one 11⁺, three 13^s, one 11⁺, four 13^s, one B, and one 13⁺ (b-c). Skip the last 13⁺, and sew back through the B and the 13⁺ above it (c-d).

Row 104: Pick up three 13^s, one 11⁺, and three 13^s, skip the next seven beads, and sew through the next 11⁺ (d-e). Pick up three 13^s, one 11⁺, and two 13^s, and sew through the next 11⁺ (e-f). Work the next two stitches as you did in the previous rows (f-g).

Row 105: Work as in row 5, but extend the length of the row by two stitches (g-h).

Row 106: Work the row as a mirror image of row 105 (h-i).

Rows 107-110: Continue working rows of netting, adding an A in row 107 (i-j).

Row 111: Work as in row 107, but substitute a button for the first 11⁺ and use a B along the bottom (j-k).

Row 112: Work the row as a mirror image of row 111, sewing through the button when you get to it (k-l).

Rows 113-128: Continue working rows of netting, alternating between using an A and a B along the bottom in every fourth row and substituting a button for the first 11⁺ in row 123 (l-m).

Row 129: Extend the length of the row as shown (figure 3, a-b).

Row 130: Mirror row 129 (b-c).

Row 131-132: Work in netting, adding an A along the bottom (c-d).

Row 133: Extend the length of the row as in row 129 (d-e).

Row 134: Mirror row 133 (e-f).

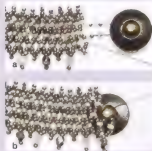
Row 135: Work in netting, but substitute a



FIGURE 3



FIGURE 4



button for the first and third 11⁺. Use a B along the bottom (l-g).

Row 136: Mirror row 135, sewing through the buttons when you get to them (g-h).

Rows 137-270: Mirror the first half of the necklace by repeating the rows in reverse. For the clasp, substitute a button for the 11⁺ in row 266 (photo a), and sew back through it in row 267 (photo b). Secure the tail with a few half-hitch knots (Basics), and trim.

[6] Remove the stop bead from the other end, thread a needle on the tail, and sew through the next six beads (figure 4, a-b). Pick up a repeating pattern of two 13^s and one 11⁺ enough times to fit around the clasp button, ending with two 13^s. Sew through the middle seven beads of row 1 (b-c).

[7] Sew through the first two 13^s of the loop, pick up an 11⁺, and sew through the next two 13^s (c-d). Continue around the loop in modified peyote stitch (Basics and d-e). Secure the tail in the beadwork, and trim. ●

Buttons & beads

Beads once used as buttons
adorn antique chain

by Addie Kidd

*I*N THE 1930s, buttons were often expensive, whereas strands of beads were not. Many seamstresses would purchase strands of "pinshanked" or "pin-headed" beads (those with a head pin already attached); cut the strands apart, and then use the beads in place of buttons. This bracelet pays homage to the resourcefulness of our predecessors by putting that "pinshank" style of bead back into jewelry. Use vintage beads (preferably with the shanks still attached, as in the pink-and-lilac bracelet, above), or make your own faux "pinshank" buttons with modern beads and head pins (as in the gold bracelet, right).



a



b



c



d



e

step by step

[1] On a head pin, string a bead cap, an 8 mm round bead, and another bead cap. Grip the head pin with roundnose pliers $\frac{1}{2}$ in. (12 mm) above the last bead cap, and make the first half of a wrapped loop (Basics, p. 87 and **photo a**). Repeat to make a total of 10 8 mm dangles.

[2] On a head pin, string a 6 mm crystal. Grip the head pin with roundnose pliers $\frac{1}{2}$ in. (12 mm) above the crystal, and make a wrapped loop. If desired, continue the wraps over the top of the crystal (**photo b**). Repeat to make a total of 11 crystal dangles.

[3] Cut a 16-in. (41 cm) chain in half.

[4] Attach an 8 mm dangle to the center link of one chain (**photo c**), and complete the wraps. Attach four more dangles to the chain, spacing them evenly. (I counted 10 links between my dangles to make sure they were evenly spaced.)

[5] Repeat step 4 on the second chain, but shift all the dangles over a few links. When you hold the chains side by side, the second chain's dangles should fall in the spaces between the first chain's dangles.

[6] Lay the chains side by side, with the clasp components at each end. Determine how much chain, if any, needs to be removed, and trim those links from each end. On each end, attach a split ring to one

half of the clasp and the end link of each chain (**photo d**). Make sure that the chains aren't twisted and that all the dangles hang the same way.

[7] Locate a point on the bracelet that is between two 8 mm dangles. Open a jump ring and attach it to a link on each chain at that point. String a crystal dangle on the jump ring, attaching it to the side of the chain opposite the 8 mm dangles. Close the jump ring (**photo e**). Repeat to attach the rest of the crystal dangles. •

MATERIALS

bracelet 8 in. (20 cm)

- 10 8 mm round beads
- 11 6 mm bicolor crystals
- toggle clasp
- 20 bead caps
- 16 in. (41 cm) antique-finish oval-link chain, links large enough to accommodate head pins and jump rings
- 21 2-in. (5 cm) head pins
- 11 5 mm jump rings
- 2 4–6 mm split rings
- chainnose pliers
- roundnose pliers
- split ring pliers
- wire cutters



DESIGNER'S NOTE

I found these antique-finish oval-link chains from www.40and40.com with their "medium-link" and 1/4 in. link. I wanted to maximize their strength, so I didn't change the head pins or split-ring sizes. The best I collected from is a matching chain (and matching coordinating glass-bead earrings for the 8 mm crystals I used in the featured project). —Addie

Diane's jewelry is simple, elegant, and fluid. These pieces combine angles and curves with brass components, crystals, and glass.



Time travel

Diane Hyde brings a personal perspective of the past to contemporary jewelry design.

by Sheila Llanas

DIANE HYDE'S INTEREST IN VINTAGE JEWELRY was influenced by an early fascination with the period in which her grandmothers lived. "My maternal grandmother was born in 1889, and when I was a young girl I thought that sounded so wonderful and mysterious. I always wanted her to tell stories about that time," Diane says. "My paternal grandma had a button [collection] and a pencil collection. I think that's where I got interested in collecting. They were both around a lot when I grew up. I bonded with their eras."

Diane's experience with collecting grew into a mission for acquiring early-20th-century objects, including pins, buttons, purse frames, vintage jewelry, books, and half-dolls — porcelain figures from the waist up. "I sometimes sit with one of my Art Nouveau or Art Deco jewelry books



Diane Hyde had a career as a graphic artist before she turned to making jewelry full time.

and get lost in the pages trying to imagine the women who wore those fabulous pieces," Diane says. "When you have a piece from another time, you hold it and wonder: Who had this? What was she like? It's almost like I can reach across time and touch [her] hands through these things."

An admiration for beautiful jewelry has become an occupation. Today, Diane is an accomplished jewelry designer specializing in vintage styles. Not only does she study vintage designs, she takes components from past eras and incorporates them into contemporary jewelry using old and new elements. She also owns a mail-order jewelry-components business called Designer's Findings.

Hobby became a business

Diane first dabbled in jewelry making when she worked as a graphic artist in

Peoria, Ill., from 1980 to 1990. The day she took her handpainted pins to work and sold most of them, she knew it was the start of something more. A year later, she quit her job to make vintage-style jewelry full time.

"I created the kind of thing people say looks old or like it came out of your grandma's jewelry box — turn-of-the-century stuff," Diane says. "I would do three or four art shows a year. I was in galleries. I did custom orders."

By then she had an agent, who called with news: A company had ordered \$14,000 worth of her jewelry. An order that size was impossible to fill by herself, and Diane hadn't considered mass-producing her designs. She and her husband, Cam, took a crash course in mark-ups and price points, and produced 10 pieces, a fraction of the order. Soon, her work was selling in major department stores,



Opulent Spring took second place in the 2007 Bead Dreams competition.

years with the *Red Rose Collection* [a specialty content catalog]. They put my pieces on the back cover once. Their mail drop was 6 million. A lot of people got to see my designs."

Diane learned to bead in 1995, after moving from Peoria to Waukesha, Wis., due to a change in her husband's job. Beading added a new dimension to her work.

"My mind started working overtime," she says. "I wanted to marry the vintage-looking components — filigree, stampings, chain — with beadwork. I started trying to figure out how to attach a strip of peyote to one of the metal components. The first piece that showed me it was going to work was my 2001 Bead Dreams entry, *The Beads Become Her*."

The Beads Become Her features a metal stamping with an image of a woman in the center. Peyote stitched beadwork entwines it.

Designs led to kits

After learning bead stitching,

Diane stopped doing mass production and began making pieces exclusively for competition, kits for sale, and personal gifts. However, she got so many requests for components at shows that, in 1999, she launched Designer's Findings, which sells hard-to-find jewelry components and findings.

"In selling components, I'm also selling inspired creativity," she says. "I hope to trigger people's ideas. Take a little piece of filigree: I can think of 10 things to do with it. That's what drives me. I'm looking for new shapes that people can work on."

Diane combines her skills as a graphic artist, beader, and seamstress to create her intricate jewelry pieces. She sketches designs on paper, creates patterns, and lays out jewelry components to investigate their potential.

She massages her ideas, considers the techniques and components to use, and works on a jewelry design until it evolves into a finished piece.

"Everything is a bridge to the next phase," Diane says. "One bead or one color or one component can take you to the next level."

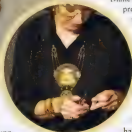
She currently works in rich, neutral earth tones. "Olive, teal, and beige tones are showing up in my work a lot lately. My favorite thing is to work in one color family, trying to bring in all shades and tones within the piece," she says. "Anything that sparkles drives my creativity wild. I love any cut or faceted bead."

Diane is also drawn to tassels, fringe, and the chevron shape, which she uses in classic pendants and even in her whimsical *Bead in the Box* necklace. The necklace has a hinged lid that reveals a pop-up bunny bead.

Sometimes a design presents a memorable challenge. Her necklace *Into the Blue*, made using a bead-embroidered gridwork, "fought me the whole time," she says. First, she created a grid of beads in a neutral color. Next, she added a Swarovski pearl to the centers of many of the grid squares. Then, she filled in the gridwork with beads, using a gradation of beige to blue to match the title of the piece.

"My attempt was to create a pattern that seemed to dissolve and change as you focused on what was going on," Diane says. "It was so tedious," she adds. "I could only fill in two to four grids at a sitting."

Diane is grateful that a friend encouraged her to finish *Into the Blue*, because the piece won Runner Up for Best in Show in the 2006 Bead Dreams competition. In 2007, Diane's purse



including Van Maur and Nordstrom, in such volume that she was doing assembly-line production.

Making large quantities of jewelry did not turn out to be very satisfying. "There is nothing romantic about selling your work on a large scale like that," Diane says, citing binding clauses in contracts and cancelled orders. "I did it for five



Scent of a Rose was a finalist in the nonwearable category, and her necklace *Opulent Spring* placed second in the finished jewelry category.

Home is her sanctuary

Diane's home is filled with art. Her walls are covered with paintings, her shelves are lined with jewelry books, and display cases show off stunning pieces of work. "If you surround yourself with great pieces of other artists' work, it will rub off on you," she says. "It pulls me visually back to where I want to be."

"I've always followed the work of Alphonse Mucha, Maxfield Parrish, John [William] Waterhouse, and J.C. Leyendecker," she says. "I'm so drawn to that era. Those times seem so much simpler and [more] romantic than now. The illustrations pull me into a world long forgotten and almost storybook-like."

Scent of a Rose was a finalist in the 2007 Bead Dreams competition.

Diane's tranquil home environment sets the scene for long hours of jewelry making. "My favorite thing is beading on a rainy day or in the middle of winter," she says. "I have so many trays of ideas. I'm sad for the pieces that never get made. I have to steal the time from somewhere."

In her warm studio, Diane sips coffee and watches the trees outside her window. She puts on music — anything from Janis Joplin to Il Divo — burns a little incense, and works late into the night when the rest of the house is dark and quiet.

"I'm closer to being in a pure state of peace

when I am beading.

That is my true meditation," she says. "I do very well with alone time. After you work in a space alone for a long time, it becomes your sanctuary."

Diane says that when she feels restless and short-tempered, she realizes she hasn't

had enough creative time in her schedule. Then she makes time to bead.

"To me, creativity is going home," she says. "After a while, it feels this is where I'm supposed to be." ■

To see more of Diane's jewelry, visit designersfindings.net. Her Bead Dreams competition pieces can be viewed at BeadAndButton.com under Community Magazine Gallery.

Diane's Web site address is designersfindings@vsnr.com.



Photo by Nan Gertler

Sheila Llamas is a Milwaukee-based freelance writer.

Diane's Bookshelf

Here are some of Diane Hyde's favorite reference books.

Art Nouveau and Art Deco Jewelry: An Identification and Value Guide

Lillian Baker, *Updated Values: A Gemologist's Handbook*, Schneider Publishing Co., Inc., 1997, ISBN: 0-89145-158-7

100 Years of Collectible Jewelry: 1850-1950

Lillian Baker, *Updated Values: A Gemologist's Handbook*, Schneider Publishing Co., Inc., 1997, ISBN: 0-89145-066-1

The Official Identification and Price Guide to Antique Jewelry, Sixth Edition

Arthur G. Kaplan, Random House, 1990, ISBN: 0-876-17759-2

Collectible Costume Jewelry: Identification and Value Guide

S. Sylvia Hencel, Krause Publications, 1997, ISBN: 0-87069-762-5

Jewelry Making and Design

Augusta F. Rose and Antonio Carro, Dover Publications, Inc., 1967, ISBN: 0-486-21750-7

The Master Jewellers

Ed. A. Kenneth Armstrong, Harry N. Abrams Publisher, 1990, ISBN: 0-8109-1606-2

The Jewels of Miriam Haskell

Deanna Farnett Cera and Miriam Haskell, Idea Books, 1997, ISBN: 1-85149-263-1

Art Nouveau Jewelry

Vivienne Becker, Thames & Hudson Ltd., 1985, ISBN: 0-500-28078-9

305 Authentic Art Nouveau Jewelry Designs

Maurice Dufrene, Dover Publications, 1985, ISBN: 0-486-24904-2

Jewels of Fantasy: Costume Jewelry of the 20th Century

J. J. Deanna Farnett Cera, Harry N. Abrams, Inc., 1992, ISBN: 0-8109-3178-8

Vintage Purse At Their Best

Lyneel K. Schwanitz, Schiffer Publishing, Ltd., 1995, ISBN: 0-88740-831-1

BEAD EMBROIDERY,
WIREWORK

COVER STORY

designed by **Diane Hyde**

DANGLE A PERSONALIZED pendant from long, lean chains for a necklace that evokes the fashions of the 1910s and '20s. The wide selection of available vintage-look findings means you can pick the perfect combination to complement your image, your beads, and your style.

Norweam Style



Crystals, seed beads, pearls, gemstones, and brass chain enhance a favorite image

step by step

Image

[1] Remove any industrial oils on the surface of the metal blank with alcohol or acetone. Residue from these oils will prevent the adhesives from sticking to the surface.

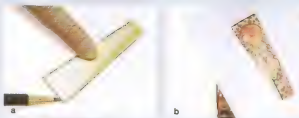
[2] Place the blank on a piece of paper, and trace around it with a pencil (photo a). Carefully cut out the shape with a craft knife to make a template.

[3] Use the template to find the section of the image you want to show on your pendant (photo b). Tape the template in position.

[4] Use a rolling motion to cover one surface of your metal blank with double-sided tape, leaving the peel-off backing attached to the top (photo c). Be sure to use one piece to cover the entire blank, as seams or overlaps will show through the image. Pierce any bubbles with a craft knife, and smooth to the surface. Trim the excess tape from the edges of the blank with a craft knife.

[5] Tape your image facedown to a light box or sunny window. You should see the template around your selected image. Peel the backing off the double-sided tape on the blank, and line up the longest edge of the blank with the edge of the template. Make sure you are covering the desired area, then push the blank onto the image.

[6] Remove the image from the light box or window, and gently remove the template.



Cut away the excess paper with a craft knife.

[7] On a protected surface, in a well-ventilated area, spray the image with three to four coats of clear fixative, following the manufacturer's instructions. Alternatively, apply two or three coats of clear nail polish to the surface of the image, allowing the polish to level out and dry completely between coats. To prevent dents and scratches as you embroider around the image, allow the fixative to cure for at least 24 hours.

Pendant

[1] Place the image and a cabochon on a piece of Lacy's Stuff beading foundation and draw a rough outline of your pendant around them. Trim

MATERIALS

pendant approximately 1½ x 4 in. (3.2 x 10 cm)

- 15 x 15 mm cabochon
- variety of accent beads
- 35 or more 3 mm bicolor crystals
- assorted seed beads, sizes 15°–8°
- variety of brass connector bars, dangles, and/or charms
- 2–3 3 mm brass split rings
- nylon beading thread, size D
- beading needles, #10, #12, or #12 sharp
- Aleene's Tacky Glue
- craft knife
- double-sided tape
- E6000 adhesive
- image
- Lacy's Stuff Stuff
- light box (optional)
- metal blank
- paper (for template)
- pencil
- rubbing alcohol or acetone
- spray fixative or nail polish
- Ultrasuede
- scissors

necklace 30 in. (76 cm)

- variety of 5–10 mm accent beads
- 3–4 brass dangles or charms
- two-to-two or two-to-three brass connector
- 2 three-to-one brass connectors
- variety of brass connector bars (optional)
- brass clasp
- 9 in. (23 cm) 24-gauge wire, gold-filled or brass, half-hard
- 40 in. (1 m) assorted brass chain
- 12 2–3 mm brass jump rings
- chainnose pliers
- roundnose pliers
- wire cutters



h

around the outline, leaving at least 1/4 in. (6 mm) excess on all edges.

[2] Use a thin coat of E6000 adhesive to glue the image and the cab into place.

[3] Attach a needle to a comfortable length of thread, and tie a double overhand knot (Basics, p. 87) at the end. Sew up from underneath the foundation as close to the image as possible. Pick up a hex-cut or 8° seed bead, and line up the bead so the hole of the bead is perpendicular to the image (photo d).

[4] Sew back through the foundation on the other side of the bead. Come back up beside the image and next to the bead, and stitch another bead in place the same way (photo e). Continue around the image, substituting a different size, color, or shape of bead at the corners, if desired.

[5] Use beaded backstitch (Basics) to embroider a round of 11° seed beads around the hex-cuts, and a round of 15° seed beads around the cab (photo f).

[6] Continue embroidering the pendant, adding two or three rounds of seed beads around

the cab, carefully filling the space between the image and the cab. Try adding larger beads, such as pearls, crystals, or fire-polished beads, as accents around the cab (photo g). Tack single beads around the outer edge of the cab, as in steps 3 and 4, if you want to add a picot edging to the top of the pendant (as in step 7, below). Secure the thread on the back of the foundation with several overhand knots, and trim.

[7] Tie a double overhand knot at the end of a comfortable length of thread, and sew up through the foundation between the image and the first hex-cut or 8° on one edge. Sew through the hex-cut, pick up a 15°, a 3 mm bicone crystal, and a 15°, and sew through the following hex-cut. Pick up three 15°, and sew through the following hex-cut (photo h). Continue adding picot embellishments around the edge of the image, and anywhere else you would like.

[8] Secure all loose threads on the back of the pendant with knots and small stitches. Trim the foundation around the



f



g



i



j

embroidery as close to the heads as possible, taking care not to cut any of the threads on the front or back.

[9] Determine where you will attach the pendant to the central finding of the necklace (photo i). Carefully sew split rings to the back of the foundation at these points.

[10] Spread a thin coat of Aleene's Tacky Glue over the back of the pendant, and carefully press a piece of Ultrasuede in place, smoothing it flat.

[11] Trim the excess Ultrasuede away from the foundation, again taking care not to cut any of the threads. You will want to leave a little extra Ultrasuede around the pendant, so that as you stitch the edges together, the Ultrasuede will cover the edge of the foundation.

[12] With a comfortable length of thread, whip stitch (Basics)

the edge of the Ultrasuede to the edge of the foundation (photo j). You can stitch over the thread between the edge beads to help pull the Ultrasuede up to the beadwork, making an almost seamless edge.

[13] To attach dangles to the pendant, whip stitch the top loops of the findings to the bottom of the pendant (photo k).

Necklace

[1] Use jump rings (Basics) and short pieces of chain to attach the central two-to-two or two-to-three connector to the split rings on the pendant (photo l). Start by attaching the center split ring to the middle loop of the connector with a jump ring. The amount of chain or number of jump rings you use on each side will depend on the shape and size of your pendant and finding.



k



l



m



n



o



p

[2] Cut a 1½-in. (3.8 cm) piece of wire and make a plain loop (basic) at one end. String an accent bead or group of beads on the wire, and make a loop above the beads. Open the loop on one side and attach it to the single loop of a three-to-one connector. Attach a 1½-in. (4.4 cm) piece of chain to the other loop on the bead unit. Use a jump ring to attach the last link of the chain to one side of the central connector (photo m). Repeat on the other side of the connector.

[3] Cut a 2-in. (5 cm) piece of wire and make a plain loop at one end. Attach a charm to the loop, and string two accent beads above the charm. Make a loop above the beads. Cut a 1-in. (2.5 cm) and a 3-in. (7.6 cm) piece of chain. Attach each end of the 3-in. (7.6 cm) chain to the inside loop on the

three-to-one connector with a jump ring. Find the center link on the chain, and attach one end of the 4-in. (2.5 cm) chain with a jump ring. Open the top loop on the bead unit, and attach it to the bottom of the 1-in. (2.5 cm) chain (photo n). Alternatively, you can skip the 1-in. (2.5 cm) chain and attach the dangle directly to the center link of the 3-in. (7.6 cm) chain.

[4] Cut a 5-in. (13 cm) piece of chain. Use a jump ring to attach one end to the outside loop on the three-to-one connector. Attach a bar connector to the remaining end link of the chain with a jump ring. Cut a 1-in. (2.5 cm) piece of wire, and make a plain loop on one end. String an accent bead, and make a loop above the bead. Attach one loop to the remaining loop on the bar connector and the other loop to a charm (photo o).

Repeat to attach a dangle to the other side of the necklace.

[5] Cut a 10-in. (25 cm) piece of chain and a 1-in. (2.5 cm) piece of wire. Make a plain loop at one end of the wire, string an accent bead, and make another loop. Attach one loop to the end link of the chain, and the other loop to the top loop of the three-to-one connector (photo p). Repeat on the other side of the necklace. Check the fit and trim an equal number of links from each side of the chain, if necessary. Attach half of the clasp to the remaining end link of one chain with a jump ring. Repeat to complete the other side of the necklace. ●

To learn more about Diane Hyde, see p. 26.

EDITOR'S NOTE:

As you assemble the necklace, try the elements at your wrist, against your skin, and consider different accent bead groups and chain lengths. Depending on the beads and findings you use, different chain lengths might work better than the ones used here. —Lesley

Fancy filigree

Stamped brass components recreate the look of Victorian-era jewelry

BRACELETS OF FILIGREE. SQUARES embellished with flat-back crystals form a bracelet inspired by late-1800s jewelry made of filigree metalwork. The improved quality of 19th-century mass-produced jewelry made it possible for women to own less expensive versions of the handmade gold, silver, and gemstone necklaces, pins, and bracelets worn by the upper class. Imitating high-fashion, high-price-tag jewelry continues today.

step by step

Embellishment

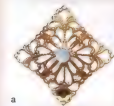
Follow the manufacturer's instructions for preparing the two-part epoxy. Allow the epoxy to dry before connecting the filigree squares.

[1] Glue a color A 8 ss flat-back crystal to the center of a filigree square. Glue a color B 8 ss flat-back crystal to one corner of the filigree square (*photo a*). This will be referred to as an A component.

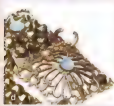
[2] Repeat step 1 15 times to make 16 A components.

[3] Glue a 10 ss flat-back crystal to the center of a filigree square. Glue 20 color B 8 ss crystals to the filigree square (*photo b*). This will be referred to as a B component.

[4] Repeat step 3 seven times to make eight B components.



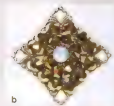
a



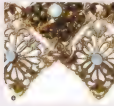
d

Assembly

- [1] Open a 5 mm jump ring (Basics, p. 87), and slide it through a corner opening of two A components, making sure the corner crystal on each is on the same side (photo c). Close the jump ring. Repeat to make a band with eight A components.
- [2] Repeat step 1 to make a second band with the remaining A components. Repeat again to make a third band with the B components.
- [3] Nest an A and B component band together with the A component corner crystals positioned opposite the band of B components.
- [4] Starting on the end with the B component ahead of the A component, open a 5 mm jump ring and slide it through the adjacent corner openings of the end A and B components (photo d). Close the jump ring.
- [5] Open a 5 mm jump ring, and slide it through the upper part of the jump ring between the first and second A components and the corner opening of the adjacent B component (photo e). Repeat for the length of the band.
- [6] Repeat steps 4 and 5 to



b



e

attach the remaining A component band to the other side of the B component band.

- [7] Flip the bracelet to make it easier to connect the three bands. Open a 5 mm jump ring, and slide it through the two inner corner openings of the adjacent A components and the lower part of the jump ring connecting the B components (photo f). Close the jump ring. Repeat for the length of the band.
- [8] On the end with the two A components, slide an open 5 mm jump ring on the end corner opening of the B component band. Close the jump ring. Repeat step 7 to connect the three end squares.
- [9] Open an 8 mm jump ring, and slide it through the corner opening of an A component and around the corner of the clasp loop (photo g). Close the jump ring. Repeat to attach the other A component to the clasp loop.
- [10] To fill the inside groove of the toggle bar, slide eight 3 mm round crystals into the toggle bar tube. Close the end of the tube.
- [11] On the end with one B component, slide an open



c



f



g



5 mm jump ring through the open corner of the end B component. Close the jump ring. Open an 8 mm jump ring, and attach it to the toggle bar and the 5 mm jump ring on the B component (photo h). Close the jump ring. ●

As a painter, Debbie Simon gives particular attention to color and textural finishes in her jewelry creations. Contact Debbie through her Web site, dmsimonfineart.com.



- ### MATERIALS
- bracelet 7 1/2 in. (19.1 cm)
- 8 3 mm round crystals
 - 8 10 stone size (12-15 mm) flat back crystals, color A
 - 8 ss (2-35 mm) flat back crystals
 - 16 color A
 - 176 color B
 - 24 15 x 15 mm square Dapt Ringee (Vintaj Natural Brass, vintaj.com)
 - 3 8 mm outside diameter (OD) brass jump rings (Vintaj Natural Brass, vintaj.com)
 - 47 5 mm OD brass jump rings (Vintaj Natural Brass, vintaj.com)
 - two-part epoxy
 - bentnose pliers
 - chainnose pliers
 - tweezers



Victorian inspiration

Tiny gemstones and seed beads mimic the intricate, feminine style of the Victorian era in modified right-angle weave earrings

by Anna Elizabeth Draeger

MY AUNT USED TO WEAR an antique pin that had layers of faceted garnets set in a circular pattern. That pin started my love of gemstones, especially garnets. Although I've never found anything similar to that pin, it has influenced more than one of my designs, including these earrings. I wanted to capture the Victorian look using my favorite gemstone.

step/bystep

- [1] On 2 yd. (1.8 m) of Fireline, leaving a 6-in. (15 cm) tail, pick up eight 3 mm garnet beads. Sew back through the first 3 mm to form a ring (figure 1, a-b).
- [2] Pick up four 3 mm's, skip the last three, and sew back through the first 3 mm and the next 3 mm in the ring (b-c), making the first picot. Repeat seven times to make a total of eight picots. Sew through the first 3 mm in the ring (c-d) and on through four 3 mm's in the first picot (d-e).
- [3] Pick up one 15° seed bead, and sew through the side 3 mm in the next picot (figure 2, a-b). Pick up five 15°'s, and sew through the second 15° in the same direction (b-c). Pick up a 15°, and sew through

the side 3 mm from the previous picot, the 15°, and the side 3 mm in the next picot (c-d).

- [4] Repeat step 3 seven times (d-e).
- [5] Sew through the next two 3 mm's, a 15°, a 3 mm from the next picot, and four 15°'s as shown (figure 3, a-b). Pick up a 3 mm, a 15°, a 3 mm, and seven 15°'s. Sew back through the first 15° of the seven to form a ring (b-c). Pick up a 3 mm, a 15°, and a 3 mm. Sew back through four 15°'s and a side 3 mm as shown (c-d).
- [6] Secure the working thread with a few half-hitch knots (Basics, p. 87), and trim. Repeat with the tail.
- [7] Open the loop (Basics) of an earring finding, and attach the loop of 15°'s.
- [8] Make a second earring. ●



DESIGNER'S NOTE:

I made a smaller version of these earrings by only making four picots in step 2. Then I added 15° seed beads between those picots, as in step 3, and added one 15° between the remaining 3 mm's in the ring. I added a small loop of seven 15°'s to the top 3 mm in the ring for the earring finding.

MATERIALS

earrings

- 88 3 mm faceted round garnet beads
- 1 g size 15° Japanese seed beads
- pair of earring findings
- Fireline 4 lb. test, smoke color
- beading needles, #13
- 2 pair of chainnose pliers



FIGURE 1

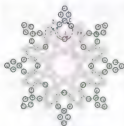


FIGURE 2



FIGURE 3





Creating a collage à la Miriam Haskell

Achieve a unique look using classic techniques

by Diane Fitzgerald

TODAY, MIRIAM HASKELL JEWELRY is among the most collectible and sought after of 20th-century costume designs. Her pieces, marked or even unmarked, often command high prices at antique shows and auctions. That Haskell's pieces were worn by such film stars as Lucille Ball, Myrna Loye, and Joan Crawford contributes to the aura and mystique of the genre. Studying Haskell's work can provide inspiration for our own creations.

The style of jewelry created by Haskell and her contemporaries — De Mario and Stanley Hagler, to name just two — often features a collage of components. Flowers, leaves, scrolls, and other shapes are attached with wire to a perforated plate. The back is a second plate, either solid or filigree, which is wired or clamped to the front plate. This process is sometimes referred to as “tapestry beading” or “cage work.”

On the following pages, you'll find an explanation of some of the primary techniques and design ideas used in tapestry beading, several examples of pieces I've made in this style, and step-by-step instructions for making a small pin. With practice, you'll get comfortable enough to move on to larger, more complex pieces like the pendant shown at left. Although the technique is simple, your eye for composition will determine the piece's appeal.



For your first design, try a radially symmetrical pin or pendant made with large or boldly colored beads arranged regularly around a central element.



step by step

It is best to begin with an idea, theme, or sketch of what you'd like to make. Next, select your beads, buttons, and findings based on your idea as well as your palette of colors or shapes.

Making components

If you look closely at Miriam Haskell jewelry and the jewelry of her contemporaries, you will notice that components are often layered to create a rich and varied collage. Some components are only partly exposed and seem to peek out from beneath others.

Before you begin to construct your pin, assemble several components from your selected beads. This way, you won't have to stop to make a component, and you can easily try different colors and shapes as you layer the beads.

Petal or leaf sets

Petal and leaf sets are quick to make using elongated beads with cross-drilled holes at one end.

[1] Center five to seven cross-drilled beads on 4 in. (10 cm) of 28-gauge wire.

[2] With the beads touching each other, cross the wire ends to form the beads into a ring. If the beads are wide and do not lay flat, you may want to add seed beads between the cross-drilled beads. Grasp the wire ends where they cross with the tip of your chainnose pliers, and twist several

times to tighten (photo a). Trim the twisted wire, leaving a $\frac{1}{8}$ -in. (3 mm) tail.

If you have two or three flower-petal or leaf beads left over, you can use these to make a partial flower to tuck behind a larger flower.

Layered elements

Components can be layered in advance and then treated as a single unit. Choose a simple pairing, like a flower bead and a rhinestone head pin (photo b), or make something more complex, like a large flower with seed-head stamens, a filigree stamping, and a couple of crystals (photo c). You can also try combining metal leaves or flower shapes wrapped with seed beads or tiny pearls (photo d), rhinestone wheels (see the black ring in the large red flower of Jan Se Gielar's pin, p. 41), charms, or buttons. Play with various elements to find a unique look.

Making a pin

[1] Trace the outline of a perforated finding on a piece of paper (photo a).

[2] Select components and try various arrangements within the outline. Photo f shows a radially symmetrical arrangement and photo g shows the beginning of an asymmetrical arrangement. Layer petal and leaf sets with rhinestone wheels, bead caps, crystal head pins, buttons, or other interesting beads. You can use a digital camera to save images of the different arrangements you try.



[3] When you're satisfied with the arrangement, begin attaching the beads and components to the finding (see "Wiring components to a perforated plate," below). To have your most important element showing prominently, it must be on top of the other elements. To do this, add the background elements first and the focal elements last.

[4] Once all the elements are wired in place on the front surface of the finding, attach the back (photo h). Most perforated findings have little prongs that bend over the edge of the front to hold the pieces together. If your finding doesn't have prongs, wire the pieces together.

Your pin may be converted to a necklace by using a combination pin-back/bail finding (photo i), or by attaching beading wire through holes in the perforated finding. If you plan to string beading wire through the finding, do so before you attach the back.

Wiring components to a perforated plate

Wiring components to the perforated plate results in a much more durable piece of jewelry than you would get if you sewed the pieces on with monofilament or even Fireline. Wired components must be absolutely tight so they do not move. If your piece is wobbly, it will have to be reinforced or reworked.

[1] Cut several 3-4-in. (7.6-10 cm) lengths of 28-gauge wire.

[2] Center a bead or component on a piece of wire, then pass each of the wire ends through adjacent holes in the perforated plate (photo j).

If you are attaching a petal or leaf set, bend a piece of wire in half, and pass the bend over the wire between two beads. Pass each end through an adjacent hole (photo k).

MATERIALS

pin or pendant 1½-2 in. (3.8-5 cm)

- 1-1½ in. (2.5-3.8 cm) perforated plate finding with an attached pin back
- assorted seed beads
- small assortment of beads*, buttons, or metal components, such as charms or filigree shapes
- craft wire, 28-gauge
- chainnose pliers
- roundnose pliers
- wire cutters

* Be sure to include beads that are flat on one side or have cross holes on one end.



As you gain confidence, try your hand at an asymmetrical design like the two pins I made (above) or the complexly layered floral spray by Ian St. Gielar (left).

Repeat several times until the ring of beads is secure.

If you have only one wire end coming from a component, slide it through a hole adjacent to another component that has a single wire, and treat them as you would any other pair of wires.

[3] With the wire ends exiting the back of the plate, cross the left end at a right angle over the right end (**photo f**).

[4] At the point where the wire ends cross, grab them with the tip of your chainnose pliers, and twist to the right. Twist once, then move the pliers to the cross point closer to the plate and twist to the right again. Be sure the wires are still crossing at right angles as shown in **figure 1**. Do not simply twist one wire around the other as shown in **figure 2**. Continue twisting until you are certain the component is held firmly in place.

If the wire breaks, remove the component, insert a new wire, and begin again. You may wish to use a heavier gauge wire or reevaluate your technique. It takes a bit of practice to become good at this, so be patient until you gain some experience.

[5] When you are confident that the wires are twisted properly and that the component is firmly in place, clip the wire about $\frac{1}{8}$ in. (1 cm) from the plate (**photo m**), and fold it down flat. •

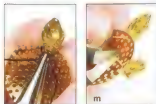
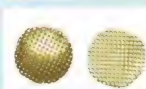


FIGURE 1

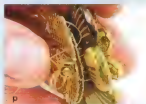


FIGURE 2

Fig. 1: Correct: Twist begins with a cross and the wires are tightened progressively. **Fig. 2:** Incorrect: One wire is straight with the other wire twisted around it. The straight wire has no holding power.



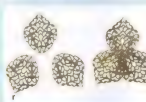
g



h



i



j

Do-it-yourself findings

Sometimes it is difficult to locate perforated plate findings—or you want to use a shape that doesn't exist. Here are some options for making your own.

Perforated brass sheet

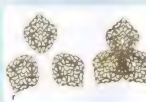
Draw your shape on a perforated brass sheet (**photo n**) (see "My favorite sources," p. 43). Using heavy-duty scissors, cut out two pieces: **flap** (see "Dapping," p. 43); one of the pieces so that it is slightly concave, but leave the second one flat for the back (**photo o**). File the edges if necessary. Attach a pin back to the flat piece with wire. Once all your components are wired in place, wire the front and back together (**photo p**), tucking in the wire ends as you work.

Shrink plastic

Shrink plastic may also work to create the finding you need. Cut the plastic to the desired shape so that it is about 33 percent larger than the desired size, perforate it with a $\frac{1}{16}$ -in. (3 mm) hole punch (**photo q**), and heat according to the manufacturer's instructions. After wiring on the components and pin back, cover the back with Ultrasuede.

Filigree plates

Filigree plates are thin, stamped metal shapes with open spaces. You may find them on old jewelry or from a supplier of this particular type of stamping (see "My favorite sources," p. 43). Because the holes are not spaced evenly, they do not work quite as well as the perforated plates. You'll need two of the same size, or you can wire two or more together to make a larger shape (**photo r**). Dip the front piece and leave the back flat.



r



Dapping

A dapping block is a small cube of metal or hardwood with domed depressions of various sizes on each side. It is used to shape filigree pieces or perforated brass sheets into convex shapes in order to accommodate and hold wire used to hold components in place. Most dapping blocks come with one or more dapping punches (photo s).

To change a flat piece into a convex shape, lay the filigree or perforated shape in the desired depression in the dapping block. Align a dapping punch with the piece, and tap gently on the dapping punch with a hammer (photo t).



Getting inspired

In addition to many books on 20th-century costume jewelry, including the work of Miriam Haskell, two books focus solely on her jewelry. *The Jewels of Miriam Haskell* by Deanna Farnett Cera (Antique Collectors' Club, 1997) offers an overview of her career and the work of her chief designers as well as full-color photographs of more than 200 examples produced by her company. *Miriam Haskell Jewelry* by Caroly Gordon and Shelia Pamfili (Schiffer Books, 2004) provides practical information about construction techniques through both front and back detail images. Careful study of both books will help you appreciate the work involved in these pieces and the styles popular over the last century.

Another option is to create a scrapbook of your favorite images gleaned from antique jewelry sources on the Internet, such as eBay, Ruby Lane, Morning Glory, and Sassy Classics.



Diane Fitzgerald is an internationally recognized designer and beading instructor. She is the author of nine beading books, and is a sought-after teacher at the Bead & Button Show each year. In 2007, Diane

taught a master class titled The Jewels of Miriam Haskell, on which this article is based. Diane makes her home in Minneapolis, Minn., but travels widely, imparting her vast knowledge to eager students. To see more of Diane's work, visit her Web site, dianefitzgerald.com. Contact Diane at (612) 333-0170 or dmfbeads@btstream.net.

Diane added interesting lines and movement to the white, black, and topaz piece below by including short sections of beaded memory wire that extend beyond the edges of the base.



My favorite sources

Perforated brass sheets

K&S Engineering, Chicago, Ill.
ksmetals.com
6 x 12-in. (15 x 30-cm) structural sheet with .057 holes
Stock No. 06411; \$15.99/sheet

Vintage and vintage-style beads and findings

A Grain of Sand
agrainofsand.com

Beads World, Inc.
beadsworldusa.com
1384 Broadway
New York, NY 10018
(212) 402-1199

B'Sue Boutiques
bseboutiques.com

Designer's Findings
designersfindings.net

Guyot Bros. Co., Inc.
guyotbrothers.com
Great brass stampings and filigree.

Jewelry Findings Online
jewelryfindings-online.com

Lorac/Union Tool Company
97 Johnson Street
Providence, RI 02905-4518
(888) 680-3236 or (401) 781-3330
Name tags, filigree, and motifs.

Newtique's Treasures
antiques.chay.com/NEWTIQUESTREASURES

Ornamental Resources
ornamental.com
Large domed findings.

Ornamemata
ornamemata.com
Clasps, findings, and filigree.

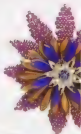
Rings & Things
rings-things.com
Mesh fence bar pins 1 in. (2.5 cm); #18-293
Swarovski fancy bead pins; #46-372

Wolf E. Myrow, Inc.
http://looseourjewelryfindings.com

Czech pressed glass
Beads
beads4us.com
The best range of colors in pressed-glass beads.

Shiprock Beads
shiprockbeads.com
Great selection of rose montres and pressed glass.

Wood dapping blocks
Arlene Baker
ArleneB@att.net



Modern heirloom

Genuine vintage button molds lend their historic, intricate designs to contemporary metal-clay lockets





by Addie Kidd

I'M FASCINATED BY lockets. They're charming, they have moving parts, and they hold whatever precious secrets you choose to put inside, making them amazingly personal. When I came across these detailed silicone vintage button molds, I immediately thought, "Lockets!" Shortly thereafter, my mother gave me some old photos of my grandmother Mildred. Looking through them, I decided those moments deserved a home beyond that of a dusty photo album. I wanted to make a unique and beautiful place to keep her memory close to me, and one that I'd be proud to pass down to future generations. To make your locket even more personal, check out my editor's note on p. 46 for how to create your own one-of-a-kind button molds.

step by step

Locket

[1] Lightly apply oil or hand salve to your hands. Press a small amount of metal clay into the center of the silicone button mold (photo a). Without moving the center of the lump, use your fingers to gently push the rest of the clay out until it's even with the edges of the mold. Your clay should be thin, but just thick enough to show the mold's detail. If there's not enough clay to reach the edges, remove it, add more metal clay, and try again.

[2] Carefully peel up the edge of the metal clay to release it from the mold. If the design isn't clear, you likely moved the lump as you were pushing out the edges. If so, ball up your metal clay and remold it. If the design is clear, drape the clay over a rounded form to create the locket's shape (photo b). Adjust any rippled edges while the clay is still damp.

[3] Leave the clay on the form several hours or overnight until dry. With a craft knife, carefully cut off any large sections of clay beyond the button design's edge. Use a sanding stick to remove the rest and refine the edges.

[4] Repeat steps 1–3 to make a matching form for the other half of the locket.

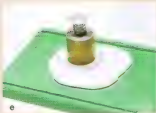
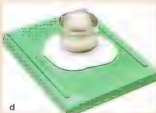
[5] Place one locket form on a piece of sandpaper, design side up. Lightly pressing with your fingertips, move the dome in a figure 8 to sand the bottom flat (photo c). Reposition your fingers frequently to ensure even sanding, and check to make sure you aren't removing any of the design. Repeat with the other form.

[6] Select a circle cutter with a diameter that is about $\frac{1}{4}$ in. (6 mm) larger than the dried locket forms. Lightly apply oil or hand salve to the circle cutter and your acrylic roller. If using playing cards, place a lump of metal clay on your work surface, and place

MATERIALS

locket $\frac{1}{4}$ – $1\frac{1}{4}$ in. (1.9–3.2 cm) diameter after firing

- 20–30 g metal clay, depending on size of button mold
- metal clay paste or slip
- silicone vintage button mold (Cool tools • cooltools.us)
- 3 fine silver eye pin ball findings (Metal Clay Findings: metalclayfindings.com)
- ball or jump ring
- jump ring, large enough diameter to easily hold 3 eye pins
- acrylic roller
- circle cutters, 2 sizes
- craft knife
- fine-to paintbrush
- finishing items: sandpaper, sanding stick or emery board, burnishing tool, brass brush, mini files, polishing cloth
- kiln
- liver of sulfur
- nonstick work surface
- olive oil or nonpetroleum hand salve, such as Badger Balm
- 8 playing cards or equivalent ¼-card clay thickness guide
- small rounded form such as a ping-pong ball
- small unglazed terra-cotta saucer
- tumbler (optional), with steel shot and tumbling soap
- chainnose pliers
- texturing tools (optional)
- plastic tweezers
- vermiculite or heatproof firing media, approximately 1 cup



DESIGNER'S NOTE:

While premade vintage button molds are readily available, it's not hard to make your own. Fabric will likely stick to the molding compound, so a detailed non-fabric button (metal, plastic, etc.) will make the best mold.

Two-part silicone molding putty can be purchased from most jewelry supply companies. Knead an equal part of each putty together until they become one uniformly colored compound. Roll the blended compound into a ball, and gently press your button face down into the ball. Push the button until its back is just below flush with the top of the compound. Leave the button in place as the silicone dries, according to the manufacturer's instructions, then remove the button. Since the silicone is nonstick, your mold won't need a release agent. —Addie

place it front side down on your work surface. With a fine-tip paintbrush, moisten the rim of one locket form with water. Center the dome over the ring and press down gently (photo f). Using a craft knife, trim away the excess clay from the flat ring.

[9] Determine the top of the locket, and at that point gently pull the flat ring back slightly. Slide the textured stem of an eye pin half between the layers, until the eye pin's ring is right next to the edge of the domed layer. Lightly squeeze the two layers to secure the eye pin. Using a fine-tip paintbrush, and avoiding the design side, paint plenty of slip between and along the edges of the layers to join them (photo g). Don't worry if your slip is a bit messy; you'll sand away any excess later. Leave this half of the locket to dry.

[10] Repeat steps 6–9 with the other half, but in step 9 insert two eye pin bails instead of one. The two eye pins should be close together, but spaced far enough apart to allow for the other half's eye pin to slip between them.

[11] Using a sanding stick, sand off any excess dried slip along the edges (photo h), being careful to avoid marring the raised design. If you uncover any holes, fill them with more slip, let dry, and sand again.

[12] Place $\frac{1}{2}$ cup of vermiculite or firing media in the terra-cotta saucer, and place the locket halves gently into it. Fire the clay in a kiln, following the manufacturer's instructions. Let the locket halves cool.

[13] If necessary, use mini files and sandpaper to refine the edges and smooth out any bumps.

[14] Put the locket halves into a tumbler with steel shot. Add tumbling soap and just enough water to cover the steel shot. Tumble for several hours to polish. Remove and rinse the locket halves. Burnish the edges of the locket if desired.

If you don't have a tumbler, brush the

a stack of four playing cards on each side of the clay. If using a thickness guide, lightly apply oil or hand salve to the surface of a four-card thick guide, and place a lump of clay on the flat portion of it. Roll out the metal clay, and cut a circle with the cutter (photo d).

[7] Select a circle cutter with a diameter that is about $\frac{1}{4}$ in. (6 mm) or more smaller than the dried locket forms. Leaving the clay on the work surface, center the smaller cutter within the larger circle, and press down (photo e). Remove the excess clay to reuse later, and texture or embellish the flat ring if desired.

[8] While the ring is still somewhat wet,

I chose to use three jump rings to connect this locket's jump ring hinge-connector to the chain. This mimics the look of the three eye pin bails used in the locket's hinge.



locket surfaces briskly with a brass brush and soapy water, and burnish the smooth edges with a steel burnisher.

Assembly

- [1]** Hold the two locket halves together, with the single eye pin between the double eye pins. Using chainnose pliers, bend the stems by carefully pinching the eye pins until all three eye pins line up (**photo j**).
[2] Prepare a liver of sulfur solution according to the manufacturer's instructions. Using plastic tweezers, put one locket half in the solution for several seconds. Dip it in cold water. Repeat this dipping process until the silver has turned black. Rinse the locket half in cool soapy water, and pat it dry. Repeat with the other locket half.
[3] Use a polishing cloth to rub off some of the patina on the inner rim, the edges, and the raised design (**photo j**). You can leave the concave interior blank, as it will be covered by a photo. Repeat with the other locket half.

- [4]** Using chainnose pliers, open a jump ring. With the two locket halves together, slide the jump ring through all three eye pin holes (**photo k**). Close the jump ring. This jump ring acts as the hinge of the locket. To make the locket face forward, you'll need to connect a bail or additional jump ring(s) to the first jump ring (as shown in the lockets at right and opposite, left) to attach the locket to a chain or necklace. ●



PHOTO-FITTING TIPS:

- Don't cut up your photos! Copy or scan them to keep the originals intact. A copier or scanner also makes it easy to shrink any photo to the perfect size.
- Make a template to trace onto your photo. Yours should be just a bit longer than the inside lip of the locket's rim.
- To protect your photo, laminate both sides of the cutout picture with clear packing tape, and trim.
- Insert the photo by gently bending its edges. Once underneath the locket's rim, the edges should pop out and hold the photo in place.
- If your rim isn't large enough to secure your photo, dot the edges with a bit of epoxy and re-insert.



I textured the interior rim of this locket, which holds a photo of my grandmother Mildred (right) and her sister, Helen (left). To create the texture, I pressed a small ball burnisher repeatedly into each moist clay rim. I then used an even smaller ball burnisher to create the inner circles of texture.

Make a 1930s lightbulb
cover with beads and wire

designed by Joeli Dulmen



Illumination in style

SEVERAL YEARS AGO, I fell in love with vintage lightbulb covers. I've seen a couple of styles, from snug forms made of graduated bead sizes that wrap around a bulb, to slightly larger forms made of flower-shaped beads that sit on a 2.5-watt bulb but don't enclose it. When I found these flower-shaped beads in my local bead store, I set out to recreate the type made with flower beads.

step by step

Lightbulb cover body

[1] Cut approximately 5 ft. (1.5 m) of wire, and string a flower bead, leaving a 10-in. (25 cm) tail exiting the back of the flower. On the working (long) end, string an 8° seed bead, and go back through the flower (photo a). Snug up the 8° close to the flower. **[2]** Pick up six 8°s (photo b), a flower, and an 8°. Go back through the flower (photo c). **[3]** Repeat step 2 nine times so that you have 11 flowers, and then pick up six 8°s. This is the top row. You'll work from the top down to form the cover.

[4] Form the top row into a ring, and wrap the working wire around the tail at the back of the first flower (photo d).

[5] Pick up six 8°s, a flower, and an 8°. Go back through the flower, pick up six 8°s, and wrap the working wire around the wire stem behind the next flower on the previous row (photo e). The 8°s will form a triangle, and the flower you just added will sit between two flowers on the previous row.

Repeat around the ring until you have 11 flowers in the second row. Go through

the first six 8°s you picked up in the row.

[6] Repeat step 5 to make a total of six or seven rows of flowers.

When your wire gets short, finish it off after adding a flower triangle by feeding the wire back through a segment of six 8°s, and trimming the excess.

To begin a new wire, feed a short tail through an adjacent segment of six 8°s. Wrap the working end around the last flower you wrapped around with the old wire, and continue.

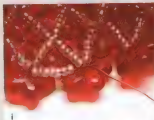
When you've completed the final row, do not trim the wire.

Top loops

[1] With the 10-in. (25 cm) tail at the top of the lightbulb cover, pick up 10 or 11 8°s, a 4 mm accent bead, and 10 or 11 8°s, and wrap the wire around the wire stem behind the next flower (photo f). Go up through the last seven or eight 8°s picked up (photo g).

[2] Pick up three 8°s, a 4 mm, and 10 or 11 8°s. Wrap the wire around the stem behind the next flower in the top row (photo h), and go back up through the last seven or eight 8°s.





[3] Repeat step 2 around the ring until you have 11 loops. Go through a few nearby 8's, and trim the excess wire.

Finishing

You may finish the lightbulb cover with or without fringe. Use pre-strung fringe or see "Stringing Fringe" to make your own.

Finishing without fringe

Working with the wire remaining at the bottom of the lightbulb cover, pick up seven 8's, and wrap around the wire stem behind the next flower (photo **l**). Repeat around until you've connected all the flowers in the bottom row. Go through a few 8's, and trim.

Finishing with fringe

- [1]** Cut approximately 1 yd. (.9 m) of wire.
[2] Wrap one end of the fringe's twill tape around the metal ring, and secure it to the ring by wrapping wire around it a few times. Continue around the ring, wrapping the wire between the strands of fringe (photo **l**).
[3] Align the ring with the bottom of the lightbulb cover. To secure the ring to the cover, wrap the wire around a bead in the bottom row, and then wrap around the ring (photo **k**). Continue around the ring. Feed the tail through a few beads, and trim. ●

Jodi Dulmes has been beading since the mid-1990s. She loves old beaded objects and figuring out how they were constructed. Contact Jodi at jodi.d@jambreadcorp.com.

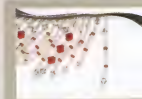
MATERIALS

lightbulb cover

- 66 or 77 14 mm flower shaped beads
- 11 4 mm bicolor crystals or other beads
- 30-35 g size 8" seed beads
- spool 26 gauge permanently coated copper wire
- chainnose pliers
- wire cutters

optional fringe

- 3 in. (7.6 cm) metal ring
- assorted beads for fringe
- 10 in. (25 cm) 1/2-in. wide twill tape
- beading thread
- beading needles, #11 or #12 or
- 10 in. (25 cm) pre-strung fringe on twill tape



STRINGING FRINGE

- [1]** Tie an overhand knot (Basics, p. 87) at the end of 2 yd. (1.8 m) of thread, and sew through the twill tape near one end.
[2] Pick up the desired beads, ending with a seed bead. Skip the seed bead, and sew back through the rest of the beads and the twill tape (photo).
[3] Sew back through the twill tape approximately 1/2 in. (13-16 mm) from where you came through it, and make another fringe. Repeat for the length of the twill tape. Hold your fringe up to the ring every once in a while to check the length.

To end a thread, secure it in a previous fringe with a few half hitch knots (Basics) and trim. Start a new thread the same way you started the first one.

Recent eras in jewelry history



by Lynne Soto

Fashions change according to the times, and jewelry styles are no exception. Remarkable people and events have always influenced fashion. Likewise, adornment choices make statements not only about a person, but also about the period in which she lives. The eras outlined here describe recent American jewelry styles and their influences.

1837-1901

Victorian Era



One woman set the enduring trends of the Victorian era: Alexandra Victoria, Queen of England. Victoria's fondness for her family prompted her to favor sentimental motifs — hearts, bows, and romantic floral arrangements — on pins and brooches. Fancy stones, complicated constructions, enamel, miniature paintings, and mosaics were prevalent.

After her husband, Albert, died in 1861, Victoria wore black for the remainder of her life. Jewelry made from jet, onyx, or black enamel was in demand as Englishwomen followed Victoria's example. Lockets and pendants that could hold locks of hair became popular. Necklaces and watch fobs were also worn from the hair of the living and deceased.

Although most jewelry was handmade in the early 1800s, England and America were transformed by the Industrial Revolution at the turn of the century. Mechanization renewed people's

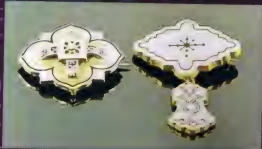


appreciation of nature, and flowers, birds, and snakes — symbolizing everlasting love and eternity — became popular jewelry motifs. At the same time, mechanization brought mass production, and people from the emerging middle class could afford factory-made jewelry that looked expensive. Affordable diamonds and semi-precious stones also came on the scene.

Jewelry production was booming in Providence, R.I., where the culture and infrastructure developed by the wood-mill owners, blacksmiths, and carpenters created fertile ground for jewelers.

American women also wore small pins and brooches, pendants with cameos and mosaic settings, and lockets that might encase a photograph or lock of hair. Black mourning jewelry recalled loved ones who lost their lives during the Civil War.

By the 1890s, American socialites became aware of French designers, and their jewelry boxes contained pearl strands and chokers, necklaces set with precious stones, bead necklaces, gold pins inset with semi-precious stones, earrings with short or long dangles, and tiaras.





Art Nouveau Era

The introduction of Japanese art to Europe in the late 1800s influenced designers in many countries, but the most distinctive designs emerged in Paris. Europeans were fascinated by the Japanese style of asymmetrical and non-literal representations of nature. Sinuous curves, the female form, and stylized plants and animals were motifs used in Art Nouveau architecture, furniture, paintings, ceramics, decorative arts, and jewelry. The style was showcased at the 1900 Paris Exposition Universelle.

Like the Arts and Crafts Movement, Art Nouveau also stressed the role of the craftsman. The stylized curves of a woman's hair, a swan's neck, or a climbing vine were incorporated into silver or enameled jewelry. Semiprecious stones were inlaid into designs for dragonfly wings, peacock feathers, or flowing waves. Nontraditional materials, such as horn, bone, copper, shell, ivory, and carved glass, were often used. Imagination and creativity were important components of jewelry design.

1850-1915

1901-1915

While this time period is named after Edward VII, King of England, the trendsetter for women's fashion was Edward's wife, Alexandra. After Queen Victoria's 64-year reign and 40-year period of mourning, England was ready for change. Black was definitely out of style. Edward and Alexandra

created an elegant court where white was the favorite color and fashion was inspired by the court of 18th century France.

Platinum and diamonds made a glowing statement when worn with a white dress trimmed with lace and feathers. Lightweight yet strong, platinum made it possible to design filigree settings for diamonds and other precious stones. And the new electric light made the diamonds sparkle more brightly. Another popular piece of jewelry was a long rope of pearls wrapped once around the neck with the ends unclasped.

This lighthearted period would end after Edward's death in 1910 and the start of World War I. The social calendar was curtailed and platinum was used to manufacture armaments instead of bracelets.



Edwardian Era



Art Deco Era

During this period, the world recovered from World War I, the Westernized countries gained new economic prosperity, and the United States experienced Prohibition and the Jazz Age, only to crash into the Great Depression. Movies, airplanes, and automobiles became part of life. Women found new opportunities and roles in the workplace, sports, and politics with the right to vote.

Women's clothing changed from floor-length skirts and corsets with layers of undergarments to loose-fitting, calf- or knee-length dresses and less restrictive underwear. Stone-laden brooches with enamel accents represented greyhounds, sailboats, and swordfish.

Leading the way was French designer Gabrielle "Coco" Chanel. Chanel's personal style — cropped hair, figure-flattering bodysuits, short, drop-waist dresses that revealed bare arms and legs up to the knee, and a natural aestheticism — was expressed in her designs. Chanel's use of jersey fabric for women's clothing was innovative.

The slim silhouette and bare

arm style of dress increased the popularity of bangle bracelets, long cultured pearl rope necklaces, dangling earrings, cocktail rings, and dress clips. Jewelry motifs included streamlined and geometric shapes, and Egyptian symbols. Brightly colored gemstones in gold and settings remained popular.



1920-1935



Retro Era

1935-1950s

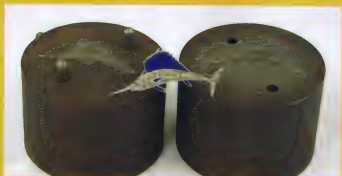


The difficult years of the Great Depression and World War II eventually ushered in the prosperity of the post-war economic boom in the United States. World War II restrictions on the use of platinum and gold had brought new popularity to sterling silver as well as 10k and 14k white gold.

While precious gemstones were scarce, semiprecious gemstones were widely available from new mines in South America. Hundreds of jewelry factories opened, producing new styles for all sorts of fashion accessories.

Through a mix of movie stars, people magazines, and record sales, Hollywood fashions and trends made American movie stars wear modern versions of trend-setting royalty. When actress Grace Kelly married Prince Ranier in Monaco, a fairy tale came to life.

The extravagant lifestyle of Hollywood influenced large-sized cocktail rings, necklaces, watches, and bracelets. Women of all ages had at least one charm bracelet in their jewelry boxes. Rhinestones gained supreme status in a 1950s era of "bling."

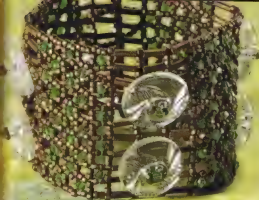


Making a die for mass-production jewelry

Bead&Button thanks Peter DiCristofaro, president of the Providence Jewelry Museum, for providing historical information and selecting jewelry from the museum's collection for this article. Information about the Rhode Island museum can be found online at providencejewelrymuseum.com. We are also grateful to Juan P. Escano of Studio Van Providence for contributing photographs of the museum's jewelry. Finally, we thank Dan Horn, owner of Dan's Lost Fine Jewelry in Waukesha, Wis., for use of the Victorian earrings, Art Nouveau pendant and ring, and Edwardian brooch and bow tie pin.

Lynne Soto is an associate editor of Bead&Button. She contributed the Art and Crafts jewelry from her collection. Addie Kidd is an associate editor of Art Jewelry.

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Second Chance

Sometimes a piece of jewelry has a certain something that you can use in a new design, even if you think you don't need the rest of the piece. The editors at *Bead & Button* found vintage buttons, beads, and jewelry components to incorporate into new projects in this Second Chance section of *VintageStyle Jewelry*.

You can use the same ideas with the beads or jewelry components you find.

The next time you happen upon a piece of jewelry with potential, snap it up and give it a second chance. You might even bargain for a lower price based on your desire for the sole component.

Don't pass up a great new find just because you don't want the entire piece. You may eventually change your mind about the parts you initially rejected and use them, too.



STRINGING

Second Chance



Crystals on chain

Separate a strand of antique crystals for an updated look

by Anna Elizabeth Draeger



SEARCHING THROUGH OLD JEWELRY at antique stores is fun and rewarding. When I came across this strand of faceted crystals, I wasn't sure of their origin, but I knew that I wouldn't wear them as I found them. After cleaning the beads, I cut apart the chain, and restrung them in a manner that would showcase each bead.

step/step

[1] Cut the strand of crystals apart and arrange them as desired on your work surface (photo a).

[2] Cut the bead-stringing chain to the desired lengths. Mine has three strands: 15 in. (38 cm), 19 in. (48 cm), and 24 in. (61 cm). Each strand is made up of 11 crystal segments, which alternate between a single crystal and a group made up of a crystal spacer, a crystal, and a spacer.

[3] Starting with the shortest chain, string a crimp bead and the 11 crystal segments, separating each segment from the next with two crimp beads. End with one crimp bead.

[4] Crimp the crimp ends on both ends of the chain (photo b).

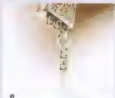
[5] Center your first crystal or crystal group on the chain. Hold

the crystals in place and crimp the crimp beads (Basics p. 8 and photo c). Measure an equal distance between each crystal segment, spacing out the pattern first to get a rough idea how much space to leave between each segment.

[6] Crimp the remaining crystal segments into place. Cover the crimps with crimp covers (photo d).

[7] Repeat with the remaining two chains and crystals.

[8] Open a jump ring (Basics) and connect the shortest chain's crimp end to an outside loop of half of the clasp (photo e). Close the jump ring. Repeat on the other end with the corresponding loop of the clasp. Attach the second longest chain's crimp ends to the middle loop of the clasp and the longest wire's crimp ends to the other outside loops of the clasp. ●



MATERIALS

necklace 15–24 in. (38–61 cm)

- 16-in. (41 cm) strand of crystals or
 - 3 12 mm
 - 6 10 mm
 - 6 8 mm
 - 18 6 mm
- 28 crystal spacers
- 3-strand glass
- bead stringing chain
- 6 3 mm jump rings
- 66 crimp beads
- 66 crimp covers
- 6 crimp ends
- 2 3-in. (7.6 cm) earring threads with beads
- crimping pliers
- wire cutters

earrings

- 2 3-in. (7.6 cm) earring threads with beads
- 6–8 assorted crystals

To make a simple pair of earrings, I strung the remaining crystals onto earring threads.

WHILE LOOKING THROUGH A collection of vintage buttons, I noticed these etched swirls. The deeply incised design, molded in clear glass, make perfect accents for a 1940s-look bracelet. The copper-colored seed and bugle beads mimic the look of brass and copper jewelry settings from the World War II era. And because I really like the buttons' molded design, I flipped them to show their backsides.



by Lynne Soto

Retro-style glass buttons embellish a band of matte metallic-finish seed and bugle beads

All
buttoned up

step by step

[1] On 3 yd. (2.7 m) of Fireline, pick up eight 11° seed beads, leaving a 4-yd. (.9 m) tail. Working in right-angle weave (Basics, p. 87), sew back through all eight 11°s and continue through the next two 11°s. Snug up the 11°s to form a ring.

[2] Pick up six 11°s, and continue in right-angle weave for a total of 10 stitches. Work four more rows of right-angle weave using seed beads.

[3] To begin the next section using 6 mm bugle beads, pick up a bugle, two 11°s, and a bugle. Continue working in right-angle weave for three rows.

[4] Work alternating sections of five rows of seed beads and three rows of bugle beads, ending the band with a seed-bead section. Add thread as needed (Basics).

[5] Work two rows of right-angle weave using bugle beads.

[6] Sew through the beadwork to exit a corner end bugle. Pick up an 11°, and sew through the next pair of 11°s (**figure 1, a-b**). Continue across the row, adding 11°s between the pairs of 11°s (**b-c**).

[7] Determine the placement of the two buttons that will be used for the clasp. Sew through the beadwork to position your needle as determined. Pick up two 11°s, one hole of a button, an 11°, a 3 mm crystal, an 11°, the other hole of the button, and two 11°s. Skip the next two 11°s on the base, and sew through the following two 11°s (**photo a**). Snug up the beads and button. Retrace the thread path to secure the button. Sew through the beadwork and attach a second button. Secure the Fireline with a few half-hitch knots (Basics). Do not trim the Fireline.

[8] Thread a needle on the tail on the other end. Work one row of right-angle weave using bugle beads.

[9] Repeat step 6.

[10] Position your needle to line up with the buttons on the other end. Determine the placement of the base of the loop so the clasp will snug the two end sections together. Pick up enough 11°s (approximately 30) to form a loop around the corresponding button (**photo b**). Retrace the thread path through the loop. Sew through the beadwork and make a second loop. Secure the Fireline with a few half-hitch knots. Do not trim the Fireline.

[11] Working with the tail, position the needle to exit an end bugle pointing toward

the center of the bracelet. Pick up an 11° and sew through the next bugle or pair of 11°s (**figure 2, a-b**). Continue along the edge, adding 11°s between the pairs of 11°s or the bugles (**b-c**). Sew through the end row of 11°s. Repeat to add 11°s along the other edge. Secure the Fireline with a few half-hitch knots, and trim.

[12] Using the other tail, sew through the beadwork to exit at **figure 3, point a**. Sew through one 11° of the edge pair, pick up a crystal, and sew through one 11° of the opposite pair (**a-b**). Sew through a horizontal pair of 11°s and one 11° of the next vertical pair (**b-c**). Continue adding crystals to every other opening (**c-d**). Repeat for each row, positioning the crystals in a checkerboard pattern.

[13] Determine the placement of the buttons on the bugle-bead sections. Sew through the beadwork and exit the appropriate bead. Sew through a hole on a button, and pick up an 11°, a crystal, and an 11°. Sew through the other hole on the button and into the beadwork (**photo c**). Depending on the shape of your button, you may need to place an 11° on each side of the button holes on the underside of the button to help secure it to the beadwork. Retrace the thread path to reinforce the connection. Repeat to attach a second button to the bugle-bead section.

[14] Continue adding crystals to the seed-bead grids and buttons to the bugle-bead sections. When completed, secure the Fireline with a few half-hitch knots, and trim. ●

DESIGNER'S NOTE:

You may choose to attach your buttons to the seed-bead grid and embellish the bugle-bead sections. Your buttons may vary in size, so adjust the width of the band as needed.

MATERIALS

bracelet 7½ in. (18.4 cm)

- 8 ¼ in. (1.9 cm) vintage 2-hole buttons
- 3 g 6 mm bugle beads
- 108 3 mm bicolor crystals
- 10 g size 11° Japanese seed beads
- Fireline 6 lb. test
- beading needles, #12

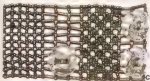


FIGURE 1



FIGURE 2

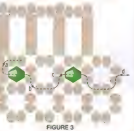


FIGURE 3



Floral garden necklace

by Julia Gerlach

Cultivate a garden with
Lucite and glass beads

I FOUND A NECKLACE made of green crescent-shaped glass beads at a rummage sale and thought I could use the beads in a more interesting design. They came to life when I combined them with turquoise-colored glass beads that I salvaged from an old cha-cha bracelet and vintage reproduction Lucite leaves and flowers. I added a handful of amazonite beads to round out the color palette. You probably won't be able to find glass beads just like these, but other cylindrical shapes work equally well.



step by step

Side one

[1] Cut 18 in. (46 cm) of flexible beading wire and 2 yd. (1.8 m) of bead cord.

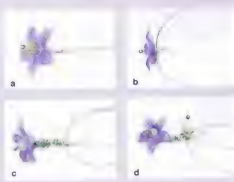
[2] On the beading wire, string a crimp bead, a flower bead, a 4–8 mm bead, and a 2 mm bead. Leaving a 2-in. (5 cm) tail, skip the 2 mm, and go back through the other three beads (photo a). Leave approximately 1 mm of space between the flower and the crimp bead, and crimp the crimp bead (Basics, p. 87).

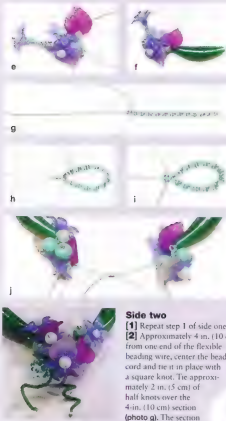
[3] Center the bead cord

between the flower and the crimp bead, and tie it in place with a square knot (Basics and photo b).

[4] Push a T-pin through the square knot to attach the cord to a polyfoam board. Working with the cord strands, tie a short segment (approximately 1/2 in. / 1.3 cm) of half knots (see “Tying half knots,” p. 58) over the crimp bead and the beading wire (photo c).

[5] On any of the three strands, pick up a 4–8 mm bead and a 2 mm bead. Go back through the 4–8 mm bead, and secure it in place by tying one or two half





Assembly

[1] Lay out the two sides of the necklace, and string a crimp bead on one strand of flexible beading wire. String the other wire through the crimp bead in the opposite direction (photo b), pull so the sides meet, and crimp the crimp bead.

[2] Fill out the center cluster as desired.

[3] Hold one of the strands of flexible beading wire tightly between a fingernail and the pad of your thumb, and pull to create a coil. String size 15° seed beads on the coil to the desired length. String a crimp bead and a 15°, and go back through the crimp bead. Crimp the crimp bead, and trim the excess wire. Repeat with the remaining strand of flexible beading wire.

[4] Finish each pair of cords with a beaded half-hitch sennit as follows: hold two adjacent strands of cord, and string an 11° on one of them. The cord with the bead will be called the working cord. The unbeaded cord will be called the core. Holding the cord straight, cross the working cord over the core, and then go back under the core, above the first cross.

Working from back to front, go through the loop formed by the cords (figure 1), and pull the working cord straight down, snugging the knot to the bead. Repeat for the desired length.

The beads will spiral around the core.

[5] Trim the cords 1 mm from the last knot. Seal the ends of the cords by holding a small flame near the cords. The heat of the flame will melt the ends. Do not burn the cords by holding the flame too close or keeping it near the melted cord for too long.

[6] Repeat steps 4 and 5 with the remaining cords. •

TYING HALF KNOTS

A half knot is essentially half of a square knot. Because you always start the knot from the same side, it creates a spiral.

[1] Cross the right-hand cord over the core and the left-hand cord under the core. This creates a loop on each side of the core.

[2] Cross each cord through the opposite loop (figure 2). The right-hand cord that crosses over the core will go through the loop on the left side of the core from front to back. The left-hand cord that crosses under the core will go through the other loop from back to front. Pull tight.

[3] Repeat steps 1 and 2 for the desired length.

Making this knot with the right-hand cord going over and the left-hand cord going under the core creates a cord that spirals to the left. To make a cord that spirals to the right, cross the left-hand cord over and the right-hand cord under the core.

FIGURE 1



FIGURE 1

knots (photo d). Repeat several times with a variety of beads and combinations to make a floral cluster (photo e).

If you're using gemstone beads, it may be difficult to get the cord through the holes twice, so add gemstone beads on the beading wire. Lucite beads have holes that easily accommodate two passes of cord.

[6] String a 35 mm bead over all three strands (photo f).

[7] Repeat steps 5 and 6 three times. Set side one aside.

Side two

[1] Repeat step 1 of side one.

[2] Approximately 4 in. (10 cm) from one end of the flexible beading wire, center the bead cord and tie it in place with a square knot. Tie approximately 2 in. (5 cm) of half knots over the 4-in. (10 cm) section (photo g). The section of knots needs to be long enough to fit around the flower at the end of side one.

[3] Curve the segment into a loop, and string a crimp bead over both wire ends (photo h). Leave 1 mm of space between the loop and the crimp bead, and crimp the crimp bead.

[4] Tie half knots over the crimp bead as you did in step 4 of side one (photo i).

[5] Repeat steps 5–7 of side one.

MATERIALS

necklace 20 in. (51 cm)

- 8–35 mm vintage cylindrical or crescent-shaped beads
- assorted 15 mm Lucite leaf and flower beads
- assorted 4–8 mm round glass or gemstone beads
- 35–50 2 mm round silver beads
- Japanese seed beads 11 g each sizes 11° and 15°
- 5 crimp beads
- flexible beading wire, #14
- C-Lon bead cord, size #18
- self-healing polyfoam board
- T-pins
- crimping pliers
- wire cutters

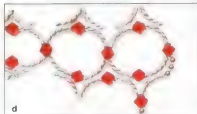
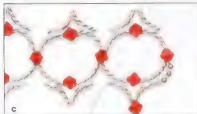
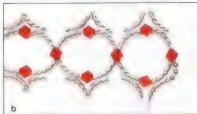
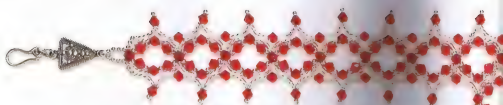
RIGHT-ANGLE WEAVE



Regal impressions

Double-twist sterling silver tubes and bicone crystals
add sparkle to an Edwardian-style choker

by Lynne Soto



FOR DINNER AND DANCING, Edwardian ladies dressed in pale-colored gowns with scooped necklines that revealed their shoulders. Upswept hairstyles further accentuated the neck, making snug-fitting chokers the necklace of choice. Pearls and gemstones mounted in platinum settings were especially fashionable.

step/bystep

Because of the curve of the twisted silver tubes, you will need to sew through the tubes without a needle, or use a flexible twisted-wire needle. Note the orientation of the curves on the tubes to position them properly when forming each ring.

[1] On 3 yd. (2.7 m) of Fireline, attach a stop head (Basics, p. 87), leaving a 6-in. (15 cm) tail.

[2] Pick up a 4 mm bicone crystal and a double-twist tube bead. Repeat three times. Sew through the next three bicones and two tubes. Snug up the beads (photo a).

[3] Working in right-angle weave (Basics), alternate picking up tubes and bicones to make a total of 17 rings. As you pick up each tube, the inside curves will form the ring and the outside curves will form peaks.

[4] Pick up three 2 mm silver beads and sew through the lower half of the next tube (photo b).

[5] Pick up a bicone and a 2 mm. Skip the 2 mm, sew back through the bicone, and continue through the lower half of the next tube (photo c).

[6] Pick up a bicone and sew through the lower half of the next tube (photo d).

[7] Repeat steps 5 and 6 six times.

[8] Pick up a bicone, a tube, a bicone,

a tube, and a bicone, and sew through the lower half of the left-hand tube from the previous row (figure 1, a–b). Pick up a bicone and sew through the lower half of the tube in the previous row (b–c). Pick up a bicone, a tube, a bicone, and a tube, and sew through the lowest bicone of the first ring in this step (c–d). Sew through the lower half of the right-hand tube from the previous row, pick up a bicone, and sew through the lower half of the next tube and the first bicone added in this step (d–e).

[9] Pick up three 2 mm and sew through the lower half of the next tube (figure 2, a–b). Pick up a bicone, a tube, a bicone, a tube, and a bicone, and sew through the lower half of the right-hand tube from the previous row (b–c). Pick up a bicone and sew through the lower half of the next tube and the first bicone added in this step (c–d).

[10] Pick up three 2 mm and sew through the lower half of the next tube (d–e). Pick up a bicone and a 2 mm. Skip the 2 mm and sew back through the bicone and through the lower half of the next tube (e–f).

[11] Pick up three 2 mm and sew through the next bicone (f–g).

[12] Thread a needle on the working thread. Pick up a 2 mm, a bicone, and a 2 mm, and sew through the next bicone (figure 3, a–b). Repeat three

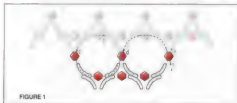
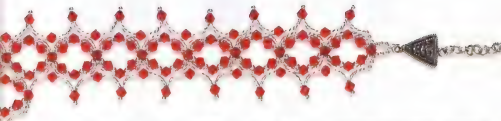


FIGURE 1



FIGURE 2

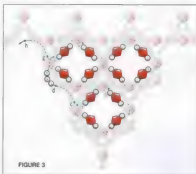


FIGURE 3

times (b–c). Sew through the lower half of the left-hand tube (c–d).

[13] Pick up three 2 mm silver beads and sew through the next bicone (d–e). Pick up a 2 mm silver bead, a bicone, and a 2 mm silver bead, and sew through the next bicone (e–f). Repeat to embellish the two side-by-side rings, sewing in a figure 8 path (f–g). Sew through the lower half of the left-hand tube (g–h). Remove the needle from the thread.

[14] Repeat step 6.

[15] Repeat steps 5 and 6 for the length of the choker, ending with step 5.

[16] Pick up three 2 mm silver beads and sew through the end bicone. Pick up three 2 mm silver beads and sew through the upper half of the next tube.

[17] Repeat steps 5 and 6 along the unembellished edge, ending with step 5.

[18] Pick up three 2 mm silver beads and sew through the end bicone.

[19] To embellish the center of the rings, thread a needle on the working thread. Pick up a 2 mm silver bead, a bicone, and a 2 mm silver bead, and sew through the next horizontal bicone in the end ring. Repeat, sewing through the next vertical bicone.

[20] Continue stitching as in step 19, embellishing either the lower or upper curve of the remaining rings, exiting from the end bicone. Add thread (Basics) as needed.

MATERIALS

necklace 15½ in. (39.4 cm)

- 74 13.4 mm double-twist sterling silver tube beads
- 206 4 mm bicone crystals
- 232 2 mm sterling silver round beads
- one-strand extender clasp
- 2 4.5 mm inside diameter jump rings, 21-gauge sterling silver
- Fireline 6 lb. test
- beading needles, #12
- twisted-wire needles (optional)

[21] Remove the stop bead, secure the tail in the embellishment stitching with a few half-hitch knots (Basics), and trim.

[22] Pick up seven 2 mm silver beads and sew through the end bicone. Retrace the thread path through the loop.

[23] Sewing in the other direction, stitch as in step 19 to embellish the remaining curves of the rings.

[24] Repeat step 22 to make a loop at the other end. Secure the thread with a few half-hitch knots in the embellishment stitching, and trim.

[25] Open a jump ring (Basics), and attach it to an end loop and half of a clasp. Close the jump ring. Repeat on the other end. ●

PEYOTE STITCH

Peyote patches

Patches of peyote stitch provide a backdrop for an assortment of crystal components

designed by Joyce Barnette



Whether vintage or reproduction, each of these sliders brings an interesting mix of style and sparkle. Even without the sliders, the different sizes and shapes of seed beads create a base of texture that commands attention on its own.

step by step

Determine the length of each peyote section based on the size of the crystal sliders. Stitch each section with one type of bead, varying the counts as needed.

[1] On 3 yd. (2.7 m) of thread, pick up an even number of one type of seed bead to accommodate the length of your largest crystal slider. Leaving an 18-in. (46 cm) tail, work a section of flat even-count peyote (Basics, p. 87). When the section is complete, make sure the working thread and the tail exit opposite ends.

[2] Pick up an even number of the next type of seed bead, enough to accommodate the next slider. Work the next section of seed beads in flat even-count peyote, working off of the first section (photo a). When you complete the third row, sew into an adjacent seed bead of the previous section and come out of the next bead (photo b). Turn and work the fourth row (photo c). Continue adding rows until you complete the section, making it as close as possible to the same width as the first.

[3] Continue adding sections of even-count peyote. When you use bugle beads, you will alternate one 11° seed bead with one bugle bead. Pick up the desired number of seed beads and bugles to reach the desired

length, ending with a seed bead. Work the third row with 11°. When you reach the last bead in the row, sew into the previous peyote section to turn, and work the next row using bugles. Alternate rows of 11° and bugles until you reach the width of the previous two sections.

[4] When you've completed the desired number of sections, work a peyote row along the edges of the bracelet, picking up a bead or two that is slightly smaller than the beads used in each patch. Sew through the beads along both edges of the bracelet, adding beads as desired (photo d).

[5] Sew through to an end row. Attach the clasp by lining up the end beads with the loops on the clasp. Stitch the clasp to the end row, or pick up four 11° and sew through the end loop of one half of the clasp. Pick up four 11°, and sew back into the end row of beads on the bracelet (photo e).

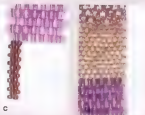
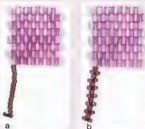
[6] Repeat step 5 to add bead loops through the remaining loops of the clasp. Secure the working thread with a few half-hitch knots (Basics) between beads, and trim. Repeat on the other end using the tail and the other half of the clasp.

[7] Secure a new thread in the beadwork of the first patch. Determine where you want to attach the crystal slider, and exit a bead adjacent to one of the slider's holes. Sew through the hole of the slider (photo f) and into the beadwork on the other side, picking up one or more beads before and after the slider to cover the thread if necessary. Retrace the thread path for security. Sew through the beadwork to the point of the other connection and secure the slider with a second thread path. Repeat with the remaining sliders and patches. ●



Joyce Burnette's original design involved picking up each section of beads first and working in peyote stitch lengthwise. The variation presented here makes

it easier to maintain tension throughout the bracelet band. Joyce loves working with these crystal sliders, and the way this bracelet can be casual or dressy. She can be reached at (928) 284-9436, or e-mail her at ryburnette@earthlink.net.



EDITOR'S NOTE: Some styles of seed beads, such as cube and 8° cylinders, make better patches. Use loose tension when working with these bead types. — Anna

MATERIALS

bracelet 7½ in. (19.1 cm)


- 8 1½-in. (1 3/4-5 cm) crystal slider components (Mobile Boutique, mobileboutique.com)
- assorted sizes and styles of beads:
 - 3–5 g each of the following
 - 3 mm cubes
 - 3 mm bugle beads
 - 8° cylinder beads
 - 10° triangles
 - 10° seed beads
 - 11° seed beads
 - 11° cylinder beads
 - 15° seed beads
- multi-strand clasp
- nylon beading thread, size D
- beading needles, #12

PEYOTE STITCH AND LOOMWORK

Era of *opulence*

Simulate the look of platinum pearls, and diamonds with inexpensive materials

By Julie Gertman



THE EDWARDIAN ERA brushed away the fusty mourning colors that had been imposed by Queen Victoria. In the previous 40 years, *and* ushered in a bright new look characterized by the use of platinum and diamonds. Calling on a palette of silver and white, this bracelet evokes that era.

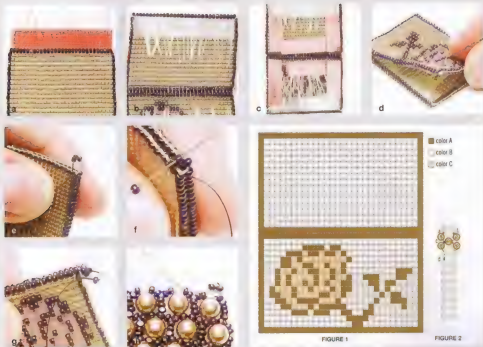


FIGURE 1

FIGURE 2

step/step

Loomwork panel

[1] Set up your loom with 31 warp threads (Basics, p. 87). Attach a needle to 2 yd. (1.8 m) of Fireline or beading thread, and, leaving a 6-in. (15 cm) tail, tie the end of the thread to the far-left warp thread.

[2] Following the pattern in **figure 1**, work 34 rows of loomwork using color A, B, and C Charlottes. For visibility, I used a palette of browns for the step-by-step instructions. Weave the tails into the panel, secure them with half-hitch knots (Basics), and trim. Cut the beadwork from the loom, leaving approximately 2 in. (5 cm) of warp thread at both the top and the bottom of the panel.

[3] Cut a 2½-in. (7 cm) piece of double-sided tape, wrap it around one set of warp threads right next to the beadwork, and trim the warp threads (photo a). Remove the lining from the tape, fold the group of warp threads to the back of the beadwork, and

press it in place so it adheres to the panel (photo b). Repeat this step at the other end of the panel.

[4] Place a few additional pieces of tape on the beadwork along the remaining edges (photo c), fold the beadwork in half (photo d), and press the layers together.

[5] Secure 1 yd. (.9 m) of thread in the panel, and exit a corner bead on a short side.

[6] Pick up three color A Charlottes, cross diagonally over the edge of the folded panel, and sew through the second A on the opposite surface (photo e).

[7] Sew back through the first A on that surface, pick up an A, and sew through the middle A of the group picked up in the previous stitch (photo f). Pick up an A, and sew through the second A on the first surface (photo g). Sew through the next A in the row.

[8] Repeat steps 6 and 7 along the entire outer edge. When you are working the long sides, you will have to adjust your stitching

MATERIALS

bracelet 7½ in. (19.1 cm)

- 104 4 mm Swarovski pearls
- size 13" Charlottes
- 10 g color A, silver-plated
- 5 g color B, white
- 1 g color C, silver-lined crystal
- 2 ¼-in. (1 cm) buttons with shanks
- Fireline 6 lb. test or nylon beading thread, size B
- beading needles, #12 or #13
- beading loom
- double-sided craft tape (i.e., Terracally Tacky Tape)



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8



FIGURE 9

pattern slightly. To work these sides, come out of a bead, pick up three As, cross over the edge, and sew through two As, going back in the direction you came from (figure 2, a–b). Pick up an A, sew through the middle A (b–c), and pick up an A. Skip over two As below where your thread exited to begin the embellishment, and sew through the next A (c–d).

[9] When all four edges are embellished, secure the tails, and trim.

Peyote stitch bands

[1] On 2 yd. (1.8 m) of thread, attach a stop bead (Basics). Pick up an A, a 4 mm pearl, five As, a pearl, five As, a pearl, and an A (figure 3).

[2] Working in modified flat odd-count peyote stitch (Basics), pick up five As, skip the last three beads strung in the previous step, and sew through the next three As (figure 4, a–b). Pick up five As, skip the next three beads, and sew through the following three As (b–c). Pick up five As, and sew through the first A and pearl picked up in the previous step (c–d).

[3] Pick up an A, a pearl, and an A, and sew through the next pearl (d–e). Repeat (e–f).

[4] Pick up six As, and sew through the second pearl added in the previous row (figure 5, a–b). Pick up five As, and sew through the next pearl (b–c). Pick up six As, sew under the thread bridge between the pearl below and the adjacent A (c–d), and continue back through the last five As added (d–e).

[5] Pick up five As, skip an A, a pearl, and an A, and sew through the next three As (e–f). Repeat (f–g).

[6] Pick up two As, a pearl, and an A, and sew through the middle three As above the next pearl (figure 6, a–b). Repeat, but pick up one A, a pearl, and an A (b–c). Pick up an A, a pearl, and two As, and sew under the thread bridge between the fourth and fifth As of the group below (c–d). Sew back through the last three beads picked up (d–e).

[7] Pick up an A, a pearl, and an A, and sew through the next pearl (e–f). Repeat (f–g).

[8] Repeat steps 4–7 until your band is 10 pearls long (or the desired length). Repeat steps 4 and 5 once more.

[9] To fill in the gaps along the edges of the band, continue through the next two As in the direction of the band.

[10] Pick up two As, and sew through the next four As (photo h). Repeat this step

along the length of the band, sew through all the As at the other end, and continue to fill in the gaps along the second edge. Remove the stop bead, secure the tails with a few half-hitch knots, and trim.

[11] Repeat steps 1–10 to make a second band.

Assembly

[1] Secure 1 yd. (.9 m) of thread near an end of one of the peyote bands. Sew through the beadwork to exit at figure 7, point a.

[2] Pick up an A, a pearl, and an A, and sew through the first two As in the fifth row of one surface of the loomwork panel (a–b). Sew through the corresponding sixth-row As, pick up an A, and continue through the pearl (b–c). Pick up an A, and sew back through the bead you exited on the peyote band (c–d).

[3] Sew back through the first A and pearl picked up, pick up an A, and sew into the fifth row on the other surface of the loomwork panel. Sew through two sixth-row As, and continue back through the connector beads.

[4] Retrace the thread path once or twice, and then sew through the beadwork to exit at point e.

[5] Repeat steps 2–4 to sew another connection between the peyote band and the loomwork panel, connecting to the fifth and sixth rows from the other edge of the panel (e–f). Secure the tails, and trim.

[6] Repeat steps 1–5 to connect the second peyote band to the other end of the loomwork panel.

[7] Secure 1 yd. (.9 m) of thread at the remaining end of a peyote band, and sew through the beadwork to exit at figure 8, point a.

[8] Pick up three As, a button, and three A, and sew through three base As as shown (a–b). Retrace the thread path a few times, sew through to point c, and repeat to add a second button (c–d). Secure the tails, and trim.

[9] Secure 1 yd. (.9 m) of thread at the remaining end of the other peyote band, and exit at figure 9, point a.

[10] Pick up enough As to fit around a button, and sew through three As as shown (a–b). Work a row of peyote stitch around the loop (b–c).

[11] Sew through the beadwork (c–d), and repeat step 10 (d–e). Secure the tails in the peyote band, and trim. ●

Cocktail hour



Peyote stitch and netting surround a crystal drop, creating a retro-style cocktail ring

by **Anna Elizabeth Draeger**

NO MATTER HOW SOCIALIZING has changed over time, a striking ring and an impeccable manicure make a statement of elegance. As you tip your wine glass at your next social gathering, you will capture your friends' attention with this intricately styled ring.

MATERIALS

ring size 7

- Swarovski crystals
11 x 5.5 mm faceted teardrop
- 6 4 mm bicones
- 22 3 mm bicones
- Japanese seed beads
2 g size 11⁰
- 2 g size 15⁰
- Fireline 6 lb. test
- Flexible beading wire, .010
- beading needles, #12
- chainnose pliers
- wire cutters
- G-S Hypo Cement (optional)

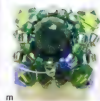
step by step

Top

[1] On 1 yd. (.9 m) of Fireline, leave a 12-in. (30 cm) tail, and pick up an 11⁰ seed bead, the crystal teardrop, and an 11⁰. Skip the last 11⁰, and sew back through the teardrop and the 11⁰ in the opposite direction (photo a).
[2] Pick up a 15⁰ seed bead, an 11⁰, and a 15⁰, and sew through the opposite 11⁰ (photo b). Repeat once to create a ring around the base of the teardrop (photo c).
[3] Working toward the larger end of the teardrop, pick up an 11⁰, skip the next 15⁰ in the ring, and sew through the next

11⁰ (photo d). Continue working in tubular peyote stitch (Basics, p. 87) for the next three stitches. Step up through the first 11⁰ added in this round (photo e).
[4] Pick up a 15⁰, an 11⁰, and a 15⁰. Skip the next 11⁰, and sew through the next 11⁰ in the previous round (photo f). Continue in tubular netting stitch (Basics), adding three beads per stitch for the next three stitches. Your needle should be exiting the first 11⁰ in the previous round (photo g).
[5] Pick up a 15⁰ and sew through the next 11⁰ (photo h). Continue in tubular peyote for the next seven stitches, using 15⁰. This will increase the number of beads in the round.

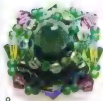
Step up through the first 15⁰ added in this round (photo i).
[6] Work another round of tubular peyote, using 11⁰. Work a round of 15⁰, a round of 11⁰, and one last round of 15⁰, stepping up after each round. Sew through the last two rounds to reinforce the beadwork, and exit an 11⁰ in the last round (photo j).
[7] Thread a needle on the tail and sew through the beadwork to exit an 11⁰ added in the third round (photo k). Pick up an 11⁰, a 4 mm bicone crystal, and an 11⁰. Skip the next three beads and sew through the next 11⁰ in the same round (photo l). Repeat for the next three stitches. Step up through the center 11⁰ and



m



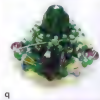
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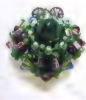
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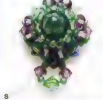
p



q



r



s



t

4 mm added in the first stitch (photo m).

[8] Pick up two 15's, a 3 mm bicone crystal, and two 15's. Sew through the next 4 mm in the previous round (photo n). Repeat three times to complete the round. Secure the tail in the round with a few half-hitch knots (Basics) between beads. Trim only the tail.

[9] Make sure the working thread is exiting an 11 that is in line with one of the 3 mm's (photo o). Pick up a 15', a 3 mm, and a 15', and sew through the 3 mm in the round just completed (photo p). Pick up a 15', a 3 mm, and a 15'. Sew back through the 11 your thread exited at the beginning of this step (photo q), and through four beads to exit the 11 that is lined up with the next 3 mm. Repeat three times.

[10] Secure the working thread in the headwork, and trim.

Band

[1] Center 18 in. (46 cm) of flexible beading wire in one of the corner 3 mm's (photo r). String a 15', a 3 mm, and a 15'

on each wire end. Cross the ends through a 4 mm (photo s).

[2] String a 15', a 3 mm, and a 15' on each wire end. Cross the ends through a 3 mm (photo t).

[3] String four 15's on each wire end, and cross the ends through a 15' (photo u).

Repeat this step four times for a size 7 ring. Adjust the number of repeats here as needed to achieve the desired size.

[4] String four 15's on each wire end, and cross the ends through a 3 mm.

[5] String a 15', a 3 mm, and a 15' on each wire end. Cross the ends through a 4 mm.

[6] String a 15', a 3 mm, and a 15' on each wire end. Cross the ends through the 3 mm on the opposite side of the ring top.

[7] Weave the ends back through the band to secure, using your chainnose pliers if needed. Tie an overhand knot (Basics) between two beads, go through the next bead, and trim the tails. Place a dot of glue next to where you trimmed, if desired. ●



u

DESIGNER'S NOTE:

I ran out of crystals while making the brown ring. So instead of a ring, I turned it into a pendant. I only completed half the band, and I crossed the wire ends back through the 4 mm crystal and through the next several loops of the band to secure the tails. — Anna



u



Wrap it up

WIREWORK

Wrapped wire loops accentuate glittering crystals in this long, long necklace

IN UNWRAPPED LOOP is a naked loop, so take pity on it and put a wrap around it. Developing the correct technique for making wrapped loops takes time, but the results are worth it.

designed by **Sandra Graves**

step by step

The most unusual element in this necklace is the yoke-join chain that connects the crystal segments. Offered in several metal tones, the chain allows you to experiment with various combinations of colored wire and crystals. To add a little more sparkle to the project, you can substitute traditional head pins with crystal-topped versions.

[1] Using heavy-duty wire cutters, remove the first small ring of the yoke-join chain (photo a), leaving a three-part link with a yoke on each end. **[2]** Slide an 8 mm crystal rondelle onto a head pin and make a wrapped loop above it (Basics, p. 87 and photo b). Repeat to make a total of six crystal units.

[3] Cut a 4-in. (10 cm) piece of wire, and make the first half of a wrapped loop at one end. Slide one of the yokes into the loop and finish the wraps. String a crystal, six crystal units, and a crystal onto the wire to create a crystal cluster, and make the first half of a wrapped loop (photo c).

[4] Cut another three-part link from the yoke chain, slide one

of the yokes into the loop of the crystal cluster, then finish the wraps (photo d).

[5] Cut a 3½-in. (8.9 cm) piece of wire, and make the first half of a wrapped loop. Slide the remaining yoke into the loop, and finish the wraps. String a crystal and make a wrapped loop (photo e).

[6] Cut a 3½-in. (8.9 cm) piece of wire, and make the first half of a wrapped loop. Slide the loop into the last wrapped loop made in the previous step, and finish the wraps. String a crystal and make a wrapped loop.

[7] Repeat step 6, but do not finish the last wrapped loop.

[8] Cut another three-part link from the yoke-join chain, and slide one of the yokes into the wrapped loop started in step 7. Finish the wraps.

[9] Repeat steps 5–8 to complete a multi-link section (photo f).

[10] Repeat steps 2–9 nine times, attaching each new crystal cluster to the remaining yoke of the previous multi-link section. Don't add the final three-part yoke chain link. Instead, slide the last loop into the remaining yoke from the other end, and finish the wraps.

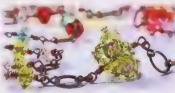
Adjust the number of sections to reach the desired length, keeping in mind that one multi-link section is approximately 7¼ in. (19.7 cm) long. ●

Sandra Graves has been beading since 1968 and has had several bead-related articles and projects published. Contact her at beadstorm@aol.com.

MATERIALS

necklace 6 ft. (1.8 m)

- 140 8 mm crystal rondelles
- 7 yd. (6.4 m) 20–22-gauge wire, half-hard
- 4 ft. (1.2 m) yoke-join chain (Stormcloud Trading Company: 651-645-0343, beadstorm.com)
- 60 1¼-in. (3.8 cm) head pins, or 60 1½-in. (3.8 cm) Swarovski Chaton head pins
- chainnose pliers
- roundnose pliers
- wire cutters, heavy duty





Cameo appearances

Deconstruct a chain necklace —
then rebuild it with a contemporary look

Designed by Brenda Schneider

WHEN I DECIDED TO UPDATE my favorite Victorian-style cameo necklace, I fast-forwarded to today's less formal look. The cameos now hang as mini-portraits on a gallery of variegated chain.

step-by-step

Building a necklace using vintage and new component parts gives you a wide variety of design options. You can reuse chain, beads, cameos, or findings. Do not reuse jump rings because they may be brittle.

[1] Cut seven six-link sections of vintage or new 7-10 mm link etched cable chain. Open the end link of a piece of chain (Basics, p. 57) and attach an S-connector. Close the link. Repeat with the remaining pieces of chain (photo a). This will be your foundation chain.

[2] Cut a 24 in. (61 cm) piece of 3 mm cable chain and a 30 in. (76 cm) piece of 2 mm link chain. Open a jump ring, and attach the end link of the foundation chain, the 2 and 3 mm chains, and half of a clasp (photo b). Close the jump ring. Repeat on the other end.

[3] Place the clasped necklace on a form. Using T-pins, pin the 3 mm chain to the foundation chain at three points. Repeat with the 2 mm chain. The 2 and 3 mm chains may be attached at the same points. Vary the length of the chain sections to make swags of different sizes.

[4] Cut a seven-link piece of 3 mm chain. Open a jump ring and attach it to one end of the seven-link piece of chain and the loop on a cameo (photo c). Close the jump ring. Repeat to attach the other end of the chain to the second loop of the cameo. Repeat this step with the remaining four cameos.

[5] Open a jump ring, and attach it to a link of each chain pinned to a connection point, and the middle link of the piece of chain attached to a cameo (photo d). Close the jump ring. You may also choose to attach a cameo to the swag section of the chain.

[6] String a freshwater pearl on a head pin. Make the first half of a wrapped loop (Basics). Repeat with the remaining pearls.

[7] Decide where you want to place the pearl dangles on the three chains, and slide each loop onto the chain. Remove the necklace from the form and complete the wraps. ●

Brenda Schweder's creative career started in silk screen, collage, and assemblage. Her work has been shown in galleries and art shows. She segued into the world of jewelry design when she co-authored *BeadStyle's Fashion Forecast*. Brenda is a frequent contributor to *BeadStyle* and has been published in *Art Jewelry* and *Bead&Button* magazines. This project will appear in her new book *Vintage Redux: Remake Classic and Collectible Jewelry*, to be released in September 2008. Her business, Brenda Schweder Jewelry, offers fashion-forward jewelry via her Web site, brendaschweder.com.



DESIGNER'S NOTE

Constructing your necklace let a form-making 2 wonder in jewelry the chain, and embellishment.



a



b



c



d

MATERIALS

necklace 16 1/2 in. (41.9 cm)

- 5 15-20 mm vintage cameos
- 6 6 mm freshwater pearls
- 5 4 mm Swarovski round pearls
- brass swivel clasp set (Vintaj Natural Brass: vintaj.com)
- brass chain (Vintaj Natural Brass: vintaj.com)
 - 30 in. (76 cm) 2 mm link chain
 - 28 in. (71 cm) 3 mm cable chain
 - 12 in. (30 cm) 7-10 mm link etched cable chain
- 6 18 in. (1.6 cm) vintage S-connector links
- 11 24-gauge brass headpins (Vintaj Natural Brass: vintaj.com)
- 17 4.5 mm outside diameter brass jump rings (Vintaj Natural Brass: vintaj.com)
 - mannequin or form (optional)
- T-pins
- chainnose pliers
- roundnose pliers
- wire cutters



Cleverly placed magnetic clasps and silver accent beads provide contrast to pearls and crystals in this long and lean lariat.

The dye is cast

designed by **Stephanie Lawrence**

The Roaring Twenties call to mind tasseled pearl strands wrapped 'round the neck and sweeping the hemlines, like this lariat made of hand-dyed pearls

ABOUT THREE YEARS AGO, I found dyed plastic pearls at my local bead store and quickly did some experiments to see if I could dye them myself. I was amazed to learn that I could easily create low-cost pearls in a profusion of colors.

step by step

Dyed pearls

Dyeing pearls is simple and requires few materials. Go to mtdye.com for information on creating custom colors. Always use rubber gloves when working with liquid dye mixture.

[1] Pour one package of powdered R1 dye into a disposable plastic container, then slowly add 1 cup (0.2 liter) rubbing alcohol. Use a plastic fork or spoon to stir the mixture. Not all of the dye crystals will dissolve, so there will be some residue at the bottom of the bowl.

[2] Place the plastic pearls into the liquid dye solution. The length of time you leave them in the solution determines the intensity of the color (photo a). Remove the pearls from the solution, rinse them in cold water, and use a paper towel to dry them.

MATERIALS

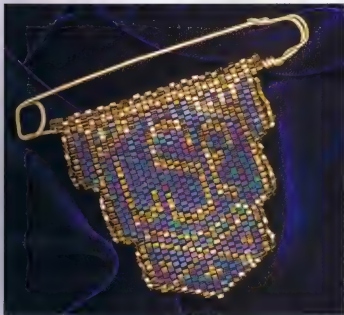
Lariat 93 in. (2.4 m)

- 2 13 mm or larger faceted round focal beads
- 10–12 9 mm flat round beads
- hand-dyed plastic pearls
- 282 5 mm
- 100 4 mm
- Swarovski crystals
- 10–12 6 mm diagonal-angled cube crystals
- 16 5 mm round crystals or beads
- 52 4 mm bicolor crystals
- 73 3 mm fire-polished beads
- 3–4 g size 8⁺ Japanese seed beads in each of 2 colors
- 9 6 x 4 mm square spacers
- 12 4 x 4 mm spacers
- 2 magnetic clasps
- 6 bead caps
- 2 10 mm soldered jump rings
- 14 crimp beads
- 14 crimp covers to fit crimp beads
- flexible beading wire, .010
- disposable plastic container, to be used for dyeing only
- package R1 dye, powdered
- paper towels
- plastic fork or spoon
- rubber gloves
- rubbing alcohol
- tape
- crimping pliers
- flatnose pliers
- wire cutters



a

My monogram



Personalize an Art Deco-style pendant with your initials

by Lynne Soto

MONOGRAMS HAVE ENJOYED recurring popularity for centuries. You see them engraved, embossed, embroidered, and painted on metal, paper, cloth, and wood. Monogram designs have changed over time, as new typestyles come into fashion. Traditionally, monogram letters are grouped with a slightly larger last-name initial in the center, flanked by the first and middle initials.



FIGURE 1

step by step

Because the letters on each monogram are different, you will need to graph your monogram, using the supplied pattern, before you begin stitching. Most letters (last initials **figure 1** and first and middle initials **figure 2**) will fit within the standard-size pattern (**figure 3**).

If your names begin with the letters M, W, or V, you will need to use the expanded pattern (**figure 4**) to adjust the design. If only your last initial is an M, W, or V, graph your last initial in the blue workbox and your first and middle initials in the flank-

ing green workboxes. Follow the black outline for the pendant shape. If your first or middle initial is an M, W, or V, draw your initial in the expanded workbox outlined in red. To keep the symmetrical shape of the design, you will also need to reposition the non-expanded initial within the red-edge outline to adjust the pendant's size.

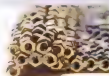
The instructions are for the standard pattern. Count the number of beads you need for an expanded monogram.

Pendant

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics, p. 87),



FIGURE 2



a

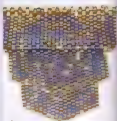
and pick up 35 color A 11° hex-cut seed beads. Work eight rows in flat odd-count peyote stitch (Basics).

[2] Following your personalized pattern, stitch the pendant using color B 11° hex-cut beads for the background and As for the letters and design. Decrease (Basics) on each edge as shown. Add thread (Basics) as needed. Remove the stop bead. Secure the tail and working thread in the beadwork with a few half-hitch knots (Basics), and trim.

Embellishment

Top band

Secure 2 yd. (1.8 m) of Fireline in the headwork, and exit from the upper right edge A in the direction of the beadwork with the right side facing upward. Pick up an A and sew through the next A in the row. Continue across the row, adding As on



b



c

top of the pendant headwork. Sew through the end A, and reverse direction to add As to the next row. The beadwork will curl as you continue adding As to each row (**photo a**).



FIGURE 3

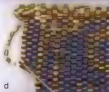


FIGURE 5



FIGURE 6

Monogram panel

[1] Secure 2 side 1 mm flat Fireline in the beadwork, and exit the second edge A on the upper right side of the monogram panel. Embellish the rest of the panel by repeating the monogram design with As and Bs (photo b).

When sewing the embellishment layer, you may choose to thicken the lines of the monogram by adding B in the curves of the letters (compare the S in photo b to the S in figure 1). The same may be done for the lines on the pendant.

[2] Embellish the back of the pendant with As and Bs. Add

beads to every other row, creating vertical lines on the back (photo c). *Note:* For photo purposes, Bs were used to show the distinction between layers. This will prevent the beadwork from curling as it did on the top band, where you embellished only the front of the band.

[3] When sewing the front embellishment and back support layer, you have two options for making the turns at the ends of rows:

- Sew under the thread bridge between two edge As to position the needle to sew a row on the front or back of the pendant

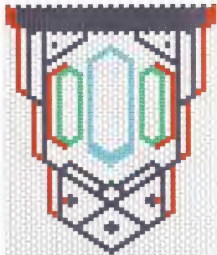


FIGURE 4

MATERIALS

pendant 2 1/4 x 2 1/4 in. (7 x 7 cm)

- size 11° hex-cut seed beads
- 15 g color A
- 12 g color B
- Fireline 6 lb test
- beading needles, #10

(figure 5). You may need to also sew through a B to position the needle to begin the row.

- Sew through an edge A to position the needle to sew the next row on the front or back of the panel (figure 6).

Use the most appropriate option. Sew two rows on the front side for every one row on the back.

[4] Embellish the edges of the pendant to hide the thread bridges. Position your needle to exit the top of the section. Pick up the same number of As as on the edge section. Sew through the two As at the bottom of the section (photo d).

Pick up the same number of As, and sew under the thread bridge at the top of the section.

[5] Connect the two rows of As with a modified square stitch (Basics). Sew under an edge thread bridge every other stitch to secure the hex-cuts to the edge. Repeat for each edge section. Sew through the beadwork to the other edge and repeat the edge embellishment for each section. Secure the thread in the beadwork, and trim.

[6] Suspend the pendant from a custom kilt pin made of 16-gauge wire, or a chain. Lay the pin or chain under the top band and roll the band over it. Zip up (Basics) the tube on the back of the band, connecting the top edge and bottom line of As. Secure the thread in the beadwork, and trim.

Alternatively, you may also choose to stitch a beaded chain and attach it to the ends of the top band after zipping it up. •

METAL CLAY

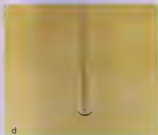
Deco *déjà vu*

Contrasting textures and angular lines capture the iconic look of an Art Deco masterpiece

by Terri Torbeck



THE ART DECO MOVEMENT influenced the culture of the '20s, bringing bold lines and shapes to fashion, architecture, painting, graphic art, and film. For many, the Chrysler building in New York City is the epitome of the age. My metal-clay pendant evokes memories of those Deco days.



step by step

- [1] Make a copy of the **template**. Using a craft knife, cut around the outer edge of the template and cut out the three inner windows.
- [2] Apply a little olive oil or hand salve to your hands, the rolling surface, the ends of the drinking and cocktail straws, and the acrylic roller. Open the package of metal clay.
- [3] Using two four-card stacks of playing cards or the equivalent clay thickness guide, roll out the clay (**photo a**) so it is long enough and wide enough to accommodate the template.
- [4] Lay the template on the clay, and cut around the outer edge of the template. Remove the template. This will be the bottom layer.
- [5] To make the top layer, repeat steps 3 and 4 with a second piece of metal clay, but this time cut out the interior windows on the template as well (**photo b**). Use a needle

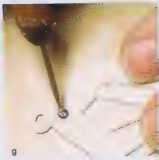


tool or ball stylus to lightly mark where the stones will go (**photo c**), using the template as a guide.

- [6] Using leftover rolled-out clay, press the drinking straw through the clay at a 90° angle. Remove the excess clay from around the straw and pop out the circle inside of the straw. Center the cocktail straw in the circle of clay, and press it through the clay at a 90° angle (**photo d**). Remove the clay from inside the straw, and wrap up and store any leftover clay.
- [7] Gently press a brush or rough-grit sandpaper into the surface of the bottom layer to texturize it.
- [8] Use a wet paintbrush to lightly dampen the textured surface of the bottom layer and the underside of the top layer. Apply a light coat of slip to the underside of the top layer, and position it on top of the other layer. Gently press the two pieces together (**photo e**). Use a barely moist paintbrush to remove excess slip.
- [9] With the flat brush, moisten the back



TEMPLATE



side of the pendant and the ring where they will be joined. Place a small amount of thick slip or paste on the areas just moistened. Position the ring on the clay and, providing support to the front top of the pendant, press lightly (**photo f**). Remove excess slip with the fine-tip brush.

[10] Use a paintbrush to apply a small amount of water to each of the stone placement marks. The clay should still be somewhat damp. Place a 2.5 mm faceted stone in one of the stone placement marks. Use the needle tool to press the stone into place (**photo g**). Use the paintbrush to smooth or remove excess clay. Repeat with each stone. Allow the pendant to dry.

[11] Use the files or emery board to shape the edges and windows of the pendant. Using progressively finer grits of sandpaper, refine the top surface of the windowed section of the pendant (**photo h**). Leave the bottom surface textured. Use a soft-bristle brush to remove any clay dust.

[12] Place the pendant directly on a non-ceramic kiln shelf. Fire the pendant in a kiln, following the manufacturer's instructions. Allow the pendant to cool before touching it.

[13] Put the pendant in a tumbler with steel shot. Add water to cover the steel shot along with a drop or two of burnishing compound or dish soap. Tumble for several hours. Remove the pendant and rinse it in water. If you don't have a tumbler, dip a soft brass brush in soapy water and brush the pendant, then burnish it with the agate burnisher, and polish it with progressively finer grits of finishing papers.

[14] For an antique finish, prepare a liver of sulfur solution, following the



manufacturer's instructions. Apply the solution to the pendant with a fine-tip paintbrush. Paint more layers in the interior window for extra depth (**photo i**). Rinse in cold water when the patina blackens. Use a polishing pad to remove excess patina where desired.

[15] Slide a bail or jump ring through the loop at the top of the pendant. Attach the bail or jump ring to a chain. ●

MATERIALS

pendant 3 x 1 1/4 in. (7.6 x 3.2 cm)

- 8 2.5 mm round-cut, kiln-safe stones, such as cubic zirconia
- 18-20 g metal clay
- metal clay slip or paste
- acrylic roller
- bail or jump ring
- cocktail and drinking straws, 1 each
- craft knife
- finishing items such as an agate burnisher, a brass brush, finishing papers, and a polishing pad
- jeweler's files or emery board
- kiln with non-ceramic kiln shelf
- liver of sulfur
- needle tool or ball stylus
- nonslick work surface
- olive- or nonpetroleum hand saw, such as Badger Balm
- 3 paintbrushes, fine-tip, flat, and soft-bristle
- 8 playing cards or equivalent 4-card clay thickness guide
- sandpaper, jewelry grade
- tumbler polisher with burnishing compound or dish soap (optional)

JEWELRY CARE TIPS

Jewelry restoration

Learn a few simple techniques to clean and update vintage pieces

by **Addie Kidd**

IF YOU LOVE JEWELRY, particularly vintage or antique jewelry, your collection may have at least a few pieces that've seen better days. Maybe they're family heirlooms, flea-market finds, donations from thoughtful friends, or fractured pieces waiting to be dismantled for their usable components. Whatever the case, here are some tips to make broken or dingy jewelry beautiful again.



ing soda and
er in an alumi-
pan is just one
tion you can use to
n up tarnished silver.
to "Trick of the trade,"
4, for details.

Marked metals

Look on the underside of a piece of jewelry for clues as to what metal it's made from. These tiny stamps are usually next to the maker's mark (if there is one), a stamped grouping of letters or symbols that are the jeweler's signature.

"Karat" is a measurement of how many parts (out of 24 total) are pure gold in a metal alloy, as opposed to "carat," which is a unit of weight for gemstones.

Marks like "14k" may seem obvious but other marks can be hard to remember. These-digit marks indicate the parts per thousand of pure gold in the jewelry's metal alloy. The higher the stamped number, the higher the gold's karat. The same is true for fine silver or pure platinum content.

Gold	10 karat	10k
		416
	14 karat	14k
		585
	18 karat	18k
Silver		750
	24 karat	24k
		999
Platinum	sterling silver	Ster.
		925
		92.5
	fine silver	Fine
		999
Platinum		99.9
		900 Plat
	900 platinum	Plat 900
		Pl900
		900Pt
		Plat
		PT
	950 platinum	950 Plat
		Plat 950
		Pl950
		950Pt

Note: In the UK, gold is also available in 9 karats (9k; or 333), and in Germany it's available in 8 karats (8k; or 250).]

The three rules of restoration

1. *Do no harm.* You likely can't replace that vintage or heirloom piece, so when deciding what steps to take in restoration, err on the side of caution. A slightly imperfect original is better than a ruined repair.

2. *Simplicity is key.* Oftentimes, the easiest solution can make all the difference, so start there. For instance, you may not need to have a jeweler replace a worn piece—a careful cleaning could shine it right up.

3. *When in doubt, defer.* It may seem like giving up, but admitting that you don't know enough about the materials you're working with or how best to clean and fix them is all right. Realizing when you've reached the limit of your knowledge base isn't giving up; deferring to an expert is a smart move.

Dirty, dull, and tarnished silver?

A brisk buffing with a polishing cloth is your first step. There are any number of compound-infused polishing cloths sold at beadery or jewelry stores, department stores, and on the Internet. Quick strokes with a bit of pressure should produce a nice sheen.

Keep in mind, these cloths won't remove serious scratches. For that, you'll need to

If your silver piece is severely tarnished and doesn't contain any delicate stones, glue, or components that may be harmed in water, try this tip:

Place two to four tablespoons of baking soda in a disposable aluminum pie pan. Fill the pan with warm, nearly boiling water, and stir to dissolve the baking soda. Add your silver. No need to scrub—the water, aluminum, and baking soda cause a chemical reaction that essentially "eats" tarnish. If your silver doesn't get as clean as you'd like, try more baking soda and/or warmer water. Once your silver pieces are shiny again, rinse and pat dry with a soft cloth.

You can get the same results by filling a glass dish with aluminum foil. Just make sure the silver touches the aluminum.

NOTE: If you have any concerns about restoring an antique item, check with an antique dealer, jeweler, or other expert first. Ask about the value of the item in its current state, and how you might repair it without altering the original design.

take your piece to a professional jeweler. After evaluation, he may determine that a professional polish with a machine would be best for your piece.

Dirty beads and stones?

Large beads, stones, and other jewelry often appear dull because of accumulated dirt and debris. To make your older pieces shine like new, consult the "Stone cleaning chart," p. 85, and then give them a good cleaning. Don't work over the sink unless you have the drain safely plugged. Dropped beads, I've learned, seem to have an affinity for open sink drains.

If you have anything but the most fragile stones, start with a soft toothbrush and mild soap. Dip your jewelry into soapy water, and then gently scrub into every crevice and underneath all stones. Rinse your piece thoroughly, and pat dry with a soft cloth.

If your beads or stones are harder and you'd like to bring out more sparkle, scrub them with a toothbrush dipped in a diluted solution of an ammonia-based cleanser, like Mr. Clean. Try one part cleanser to six parts water.



Make dull, dirty beads shine again with a little soap and water.



Seek additional advice for items such as this purse, which may require alternative cleaning methods.

NOTE: Always test a cleaning method first. Since beaded finishes vary, test any cleaning solution on an inconspicuous portion of beadwork first. Then rinse the beadwork, and let it dry before evaluating the outcome. If there's no difference in the beads besides a removal of grime, then proceed to clean the rest of the item.

Dirty stitched beadwork?

This technique is intended for bead-and-thread items only, and is not to be used on purses lined with silk, satin, or other material. Visit your local bead society or museum to ask about alternative methods for such delicate items.

- [1] Go over the item lightly with a soft brush, such as a clean makeup brush. This removes any loose dirt from the crevices between the beads, and lets you inspect the item for spots of wear that may need extra caution.
- [2] Mix one part white vinegar with four parts water. Cushion the beadwork by placing it on a soft towel. If the item has an interior, like a purse, place a towel inside. Dip an extra-soft toothbrush in the vinegar solution, then blot the toothbrush on a towel. The bristles should be just barely moist, not dripping wet.
- [3] Place the brush over a section of beadwork and gently wiggle the bristles over and between the beads. Don't scrub. You can also use cotton swabs in place of the toothbrush — just pinch the moistened end to remove most of the water first.
- [4] Work in a small grid pattern on one side of the beadwork at a time to ensure an even cleaning. Since this cleaning process is so gentle, it may be necessary to go over the piece a second time to clean it thoroughly.

Restringing

Perhaps you found a necklace that is already broken. Or maybe you can tell from your favorite necklace or bracelet's worn look that its string is on the brink of snapping. Either way, restringing is in order before you can confidently wear your vintage beads. The added security that this simple technique provides ensures that you can wear your vintage beaded jewelry for years to come.

Setup

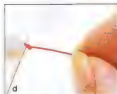
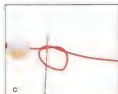
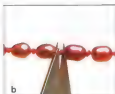
[1] Lay the necklace out on a grooved bead board. If it's already in pieces, rearrange the pieces until they're in the correct order (photo a). If it's completely broken and you're not sure of the order, here's your chance to flex your designing muscles. Mix up the pieces, and add contemporary components until the design is to your liking.



Stone cleaning chart

Some stones are particularly vulnerable, and should only be cleaned lightly with a soft, damp cloth or by a professional jeweler.	These somewhat fragile stones can be cleaned with mild soapy water.	Most other stones can be treated with ammonia-based cleansers.
amber	turquoise	diamond
ivory	opal	sapphire
jet	malachite	ruby
coral	tanzanite	citrine
pearls	pendat	amethyst
foil-backed rhinestones	emerald	most glass beads
	crystal	

Add strength to worn pieces by restringing.



[2] You'll first need to cut apart the old necklace without rearranging any of the beads. Determine if the necklace is strung with beading string/cord, chain, or flexible beading wire. If the piece is strung on cord, use tiny, well-sharpened scissors to clip the cord. If the cord is knotted between beads, it may be necessary to clip it after each bead (photo b). If your necklace is currently strung on flexible beading wire or thin chain, use fine-tipped wire cutters to cut it.

[3] Determine your new stringing material based on the chart "Which stringing material should I use?" (below), and follow the next steps accordingly.

Single cord — silk or synthetic

[1] Thread a large-eye beading needle onto a length of cord four times as long as your desired finished length.

[2] String all your beads in order and tape the ends.

[3] Slide all the beads to one end. On the other end of the cord, make an overhand knot (Basics, p. 87) 8 in. (20 cm) from the end. Pull the cord to tighten the knot.

[4] Slide the first bead next to the knot. Make a loose overhand knot on the other side of the bead. Insert an awl or T-pin into the knot (photo c).

[5] Position the knot close to the bead by sliding the awl or T-pin close to the bead (photo d) as you tighten the knot. Remove the awl or T-pin when the knot is in position, and pull the cord to tighten the knot.

[6] Continue moving one bead over at a time and making a knot directly next to each bead until you've completed the necklace. Make sure to tighten each knot as you go.

[7] Attach one half of a clasp to each cord end using a surgeon's knot (Basics) or two, and dot with glue.

Optionally, try this to add a nice finishing touch: String $\frac{1}{4}$ in. (6 mm) of French (bullion) wire over each end of cord before attaching the clasp. String half

of the clasp, and sew back through the last bead, pulling the French wire into a loop. Tie a knot, dot it with glue, and trim.

Doubled cord — silk or synthetic

[1] Center one half of a clasp on a piece of cord that is at least six times as long as your desired finished length. Use a surgeon's knot (Basics) or two to secure the clasp, and dot the knots with glue.

Optionally, center $\frac{1}{4}$ in. (6 mm) of French (bullion) wire before stringing the clasp.

[2] Thread a large-eye beading needle onto each end of the cord.

[3] Thread each needle, one at a time, through the first bead. Slide the bead down to the end, next to the clasp.

[4] Take the two cord ends and make a square knot (Basics) right next to the first bead (photo e). Pull to tighten the knot.

[5] Continue adding one bead at a time to both cords, and then making a knot directly next to each bead, until you've completed the necklace.

[6] Secure the second half of the clasp to

the cord ends using a surgeon's knot or two, dot with glue, and trim.

If you used French (bullion) wire at the other end, add it at this end as well, and then string half of the clasp. Sew back through the last bead, tie a knot, dot it with glue, and trim.

Flexible beading wire

[1] Cut a piece of flexible beading wire that is at least 8 in. (20 cm) longer than the desired length. Tape one end.

[2] String your beads in order onto the wire, and check the fit.

Optionally, add a single coordinating seed bead or 2 mm bead after each larger bead. This will mimic the look of traditional knotting, which flexible beading wire can't otherwise achieve.

[3] Adjust the fit if necessary by adding or removing beads.

[4] On each end, string a crimp bead and half of the clasp. Slide the tails back through the crimp beads. Crimp the crimp beads (Basics), and trim the tails. ●

Type	Attributes	Can it be knotted between beads?	Best suited for	Wearability
Silk	stretches significantly over time; drapes well; doesn't provide structure; use doubled for security	yes	lightweight pearls and beads	special occasion wear
Synthetic	little stretching; sturdier option than silk; use single or doubled	yes	most beads	average wear
Flexible beading wire	strongest option; retains form well, particularly heavier gauges	no	heavy beads and beads with sharp openings that may cut string, like crystals	average to heavy wear

Basics

Knots

Half-hitch knot



Pass the needle under the thread between two beads. A loop will form as you pull the thread through. Cross over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.

Overhand knot



Make a loop at the end of the thread. Pull the short tail through the loop, and tighten.

Overhand knot, double

Begin making an overhand knot, but before you tighten it, pull the tail through the loop again. Pull to tighten.

Square knot



Cross the left-hand end of the thread over the right, and bring it around and back up.



Cross the end that is now on the right over the left, go through the loop, and pull both ends to tighten.

Surgeon's knot



Cross the left-hand end of the thread over the right twice. Pull the ends to tighten. Cross the end that is now on the right over the left, go through the loop, and tighten.

Stitches and thread

Conditioning thread

Use either beeswax (not candle wax or paraffin) or Thread Heaven to condition nylon thread. Beeswax smooths the nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the thread, then pull it through the conditioner.

Ending/adding thread

To end a thread, weave back into the beadwork, following the existing thread path and tying two or three half-hitch knots around the thread between beads as you go. Change directions as you weave so the thread crosses itself. Sew through a few beads after the last knot before cutting the thread.

To add a thread, enter several rows prior to the point where the last bead was added. Weave through the beadwork, tying half-hitch knots as you go, and exit where you left off.

Beaded backstitch



To stitch a line of beads, come up through the fabric from the wrong side. Pick up three beads. Stretch the bead thread along

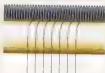
the line where the beads will go, and sew through the fabric right after the third bead. Come up through the fabric between the second and third beads, and go through the third bead again. Pick up three more beads, and repeat. For a tighter stitch, pick up only one or two beads at a time.

Loom weaving

Tie the end of the spool of thread to a screw or a hook at one end of the loom.

Bring the thread over one spring and across to the spring at the other end of the loom. Wrap the thread around the back of the rod, behind the bottom spring, and back to the spring at the top of the loom.

Continue wrapping the thread between springs, keeping the threads a bead's width apart, until you have one more warp thread than the number of beads in the width of the pattern. Keep the tension even, but not too tight. Secure the last warp thread to a hook or screw on the loom, then cut the thread from the spool.

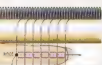


Tie the end of a 1-yd. (1 m) length of thread to the first warp just below the spring at the top of the loom. Bring the needle under the warp threads. String the first row of beads and slide them to the knot.

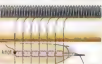


Push the beads up between the warp threads with your finger.

Basics



Sew back through the beads, keeping the needle above the warp threads. Repeat to the desired length.



Once you complete the last row, secure the working thread by weaving it into the headwork.

Netting

Netting stitch produces airy, flexible headwork that resembles a net. It can be worked vertically, horizontally, or in the round. The instructions for working a pattern vary for each project, but some common variations include three-, five-, and seven-head netting. The more beads used in each stitch, the larger the spaces in the headwork and the looser the weave will be.

Netting starts with a base row or round upon which loops, or nets, are stitched. Subsequent rows or rounds are added by picking up a given number of beads, and sewing through the middle bead of the next set in the previous row or round.

Peyote: flat even-count



form the first two rows.

To begin row 3, pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direc-

Pick up an even number of beads (a-b). These beads will shift to

tion (b-c). For each stitch, pick up a bead, skip a bead on the previous row, and sew through the next bead, exiting the first bead strung (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-heads."

For each stitch on subsequent rows, pick up a bead and sew through the next up-head on the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.

Peyote: flat odd-count

Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where the last bead of the row can't be attached in the standard way because there is no up-head to sew into. The odd-row turn can be convoluted, so we've simplified it here. Please note that the start of this simplified approach is a little different in that the first beads you pick up are the beads in rows 2 and 3. In the next step, you work row 1 and do a simplified turn. After the turn, you'll work the rest of the piece, beginning with row 4.



In the next step, you pick up an odd number of beads (a-b). These beads will shift to form rows 2 and 3 in

the next step. If you're working a pattern with more than one head color, make sure you pick up the beads for the correct rows.

To begin the next row (row 1), pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direction (b-c). Continue in this manner, exiting the second-to-last head strung on the previous row (c-d). For the final stitch in the row, pick up a bead and sew through the first bead strung (d-e). The beads added in this row are higher than previous rows and are referred to as "up-heads."



Pick up an odd number of beads (a-b). These beads will shift to form rows 2 and 3 in

the next step. If you're working a pattern with more than one head color, make sure you pick up the beads for the correct rows.

To begin the next row (row 1), pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direction (b-c).

Continue in this manner, exiting the second-to-last head strung on the previous row (c-d). For the final stitch in the row, pick up a bead and sew through the first bead strung (d-e). The beads added in this row are higher than previous rows and are referred to as "up-heads."

To work row 4 and all subsequent even-numbered rows, pick up one bead per stitch,

exiting the end up-head in the previous row (a-b).

To work row 5 and all subsequent odd-numbered rows, pick up one bead per stitch, exiting the end up-head in the previous row (b-c). Pick up a bead, and sew under the thread bridge between the edge beads below (c-d). Sew back through the last bead added to begin the next row (d-e).

Peyote: flat odd-count, decrease at edge



last head added (c-d).

Work across the row, stopping before you would add the last bead (a-b). Sew under the thread bridge directly below (b-c), and sew back through the bead you just exited and the

Zippering up or joining flat peyote



To join two sections of a flat peyote piece invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zig-zagging through the up-heads on both ends.

Right-angle weave



To start the first row, pick up four beads, and form a ring. Sew through the first three beads again.

Pick up three beads. Sew back through the last bead of the previous ring (a-b) and continue through the



first two beads picked up in this stitch (b-c). Continue adding three beads for each

stitch until the first row is the desired length. You are sewing rings in a figure 8 pattern, alternating direction with each stitch.

To begin row 2, sew through the last three beads of the last stitch in row 1, exiting the bead at the edge of one long side.

Pick up three beads, and sew back through the bead you exited in the previous step (a-b).

Continue through the first new bead (b-c).

Pick up two beads, and sew through the next top bead in the previous row and the bead

you just exited (a-b). Continue through the two new beads and the next top bead of the previous row (b-c).

Pick up two beads, and sew through the bead you exited in the previous stitch, the top bead in the previous row, and the first new bead. Keep the thread moving in a figure 8. Pick up two beads per stitch for the rest of the row, alternating direction with each stitch.

Square stitch

Pick up the required number of beads for the first row. Then pick up the first bead of the second row. Go through the last bead of the first row and the first bead of the second row in the same direction as before. The new bead sits on top of the end bead in the previous row, and the holes are parallel.



Pick up the second bead of row 2, and go through the next-to-last bead of row 1. Continue through the new bead of row 2. Repeat this step for the entire row.



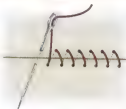
Stop bead

Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is distinctly different from the beads in your project.

String the stop bead about 6 in. (15 cm) from the end of your thread, and sew back through it in the same direction. If desired, sew through it one more time for added security.



Whip stitch



To join two layers of fabric with a finished edge, exit one layer. Cross over the edge diagonally, and stitch through both layers in the same direction about $\frac{1}{8}$ in. (2 mm) away from where your thread exited. Repeat.

Wire techniques

Crimping



Position the crimp bead in the hole closest to the handle. Holding the wires apart, squeeze the tool to compress the crimp bead, making sure one wire is on each side of the dent.

Place the crimp bead in the front hole of the tool, and position it so the dent is facing outward. Squeeze the

tool to fold the crimp in half.

Tug on the wires to ensure that the crimp is secure.

Loops, plain



Using chain-nose pliers, make a right-angle bend approximately $\frac{1}{4}$ in. (6 mm) from the end of the wire.

Grip the tip of the wire with round-nose pliers. Press downward slightly, and rotate the wire into a loop.

Let go, then grip the loop at the same place on the pliers,

Basics



and keep turning to close the loop.

The closer to the tip of the roundnose pliers that you work, the smaller the loop will be.

Loops, wrapped



Using chainnose pliers, make a right-angle bend approximately 1 1/4 in. (3.2 cm) from the end of the wire.

Position the jaws of your roundnose pliers in the bend.

Curve the short end of the wire over the top jaw of the roundnose pliers.

Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.

To complete the wraps, grasp the top of the loop with chainnose pliers.

Wrap the wire around the stem two or three times. Trim the excess

wire, and gently press the cut end close to the wraps with chainnose pliers.

Plain loops and jump rings: opening and closing

Hold a loop or a jump ring with two pair of chainnose pliers or one pair each of chainnose and bentnose pliers.

To open the loop or jump ring, bring the tips of one pair of pliers toward you and push the tips of the other pair away from you.

Reverse the steps to close the open loop or jump ring.



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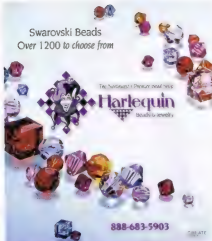
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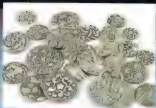


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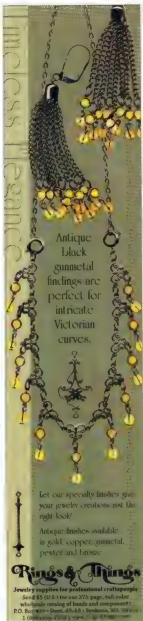
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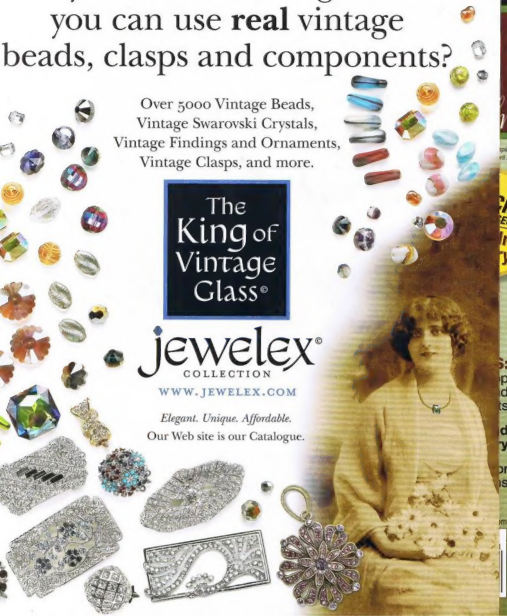
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